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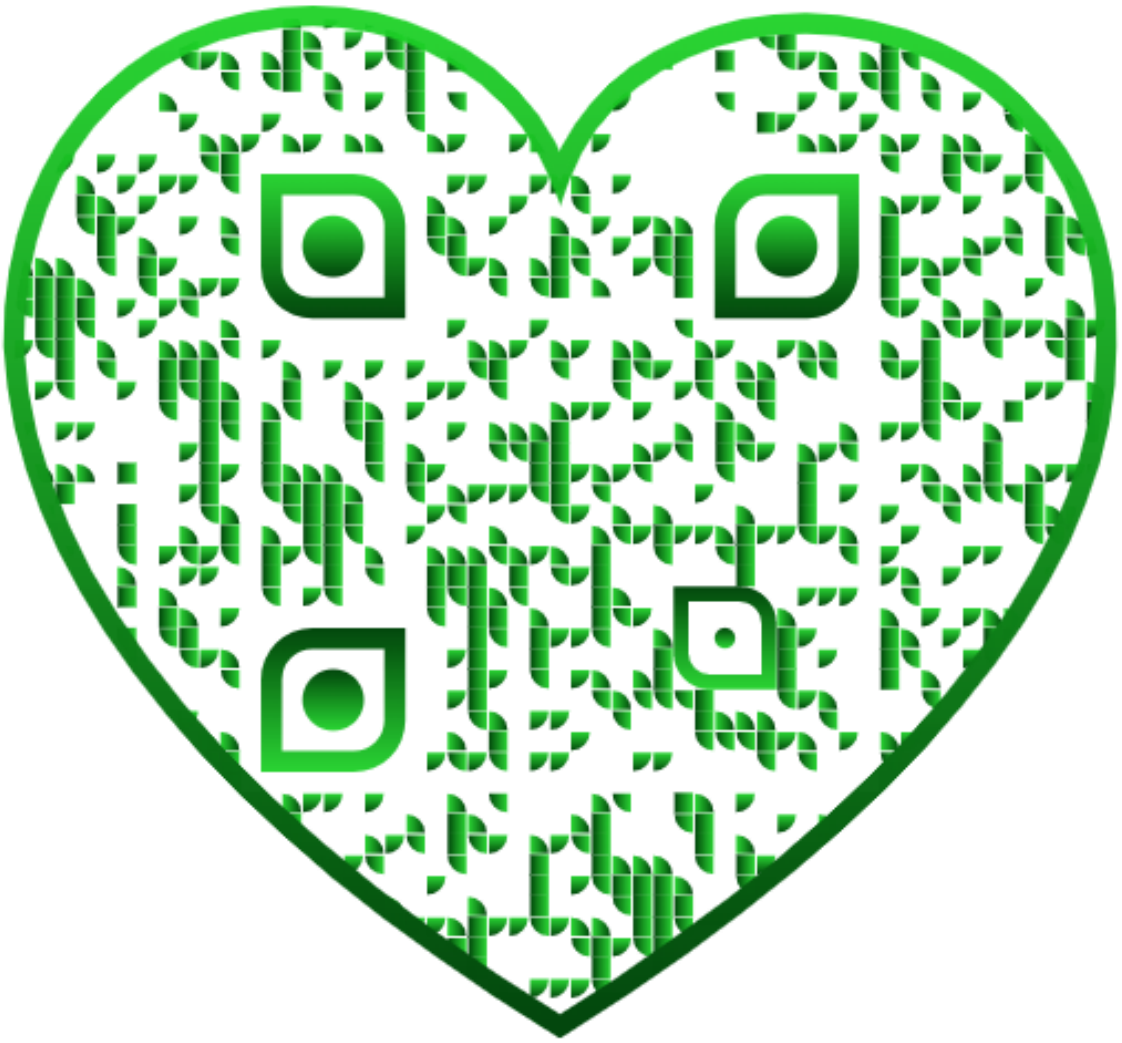

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ISSUE 1592 OCTOBER 31, 2015

COVER PHOTOS: PAUL HARRIES, ANDREW LIPOVSKY

HELLO READERS. Welcome to my ~~castle~~ magazine, I do hope you enjoy your stay! Don't be alarmed by the red stains, we just had those chaps Andy Biersack and Alice Cooper over the other day – Ribena, innit. God they're messy drinkers! And what's that? The howling? Oh, nothing to worry about there. It's just Frank Iero and Chris Motionless singing a little duet down in the basement! And those pictures leering from the wall? Just some new pictures of PVRIS and Asking Alexandria I had mounted! No, their eyes aren't following you! Anyway, come in out of the rain, this is your home now…

James
Editor

NEWS

ON THE COVER: We take you deep inside **Green Day**'s Heart Like A Hand Grenade documentary **(p4)**, and chat to **The Gaslight Anthem**'s Brian Fallon about going solo **(p8)**…

LIVES

ON THE COVER: ROLL UP! ROLL UP! It's time for **Warped Tour UK (p48)**. We've got BVB! We've got Asking Alexandria! We've got Frank Carter gobbing off! Fun for all **(p49)**!

REVIEWS

ON THE COVER: WHAT DID YOU SAY?! Oh yeah, **Skindred**'s new album, Volume, is out this week **(p42)**. And there's a new **Enter Shikari** remix album **(p43)**! Mmmm, mixy.

GIGS

Wednesday 13 tells us how much time he's spent hanging around in graveyards **(p50)**, while **The Raven Age** give us a tour of their hometown, Harlow **(p51)**.

BLACK VEIL BRIDES p48

Andy Biersack couldn't quite keep the Warped UK BBQ under control…

WELCOME TO THE Hallowe'en SPOOKTACULAR

ON THE COVER: Andy Biersack and **Alice Cooper (p18)** head up our carnival of creepiness, our festival of frights, our [*That's enough of that – K! Alliteration Ed*] before all Hell breaks loose. **Ash Costello** and **Chris Motionless** embrace their inner villain **(p24)**; **coldrain** and **While She Sleeps** turn their hand to ghost-hunting **(p26)**; **PVRIS**, **Ashestoangels**, **Asking Alexandria** and more go all terrifying for our poster special; **Slash** gives us a horror movie masterclass **(p28)**; we go inside **Slipknot**'s house of horrors **(p39)**; while **All Time Low**, **Black Sabbath**, **5SOS** and more relive their scariest moments **(p44)**. Plus all the **Klobber** you need for All Hallows' Eve **(p45)**, **Frank Iero (p40)**, **FVK (p43)** and more!

Ashestoangels' Crilly visiting the dentist to put all those teeth back in. Our poster's (p20) genuine, you know…

NEWS

THE BIG STORY

THE MOST IMPORTANT THING EVER

PLAY THIS MOVIE F*CKING LOUD

ELEVEN YEARS ON FROM MAKING ONE OF THE BIGGEST ROCK RECORDS OF ITS TIME, **GREEN DAY** UNVEIL THE DOCUMENTARY THAT CAPTURED IT ALL IN THE MAKING. KERRANG! TAKE YOU THROUGH THE 96 MINUTES OF **HEART LIKE A HAND GRENADE**…

WORDS: AMIT SHARMA

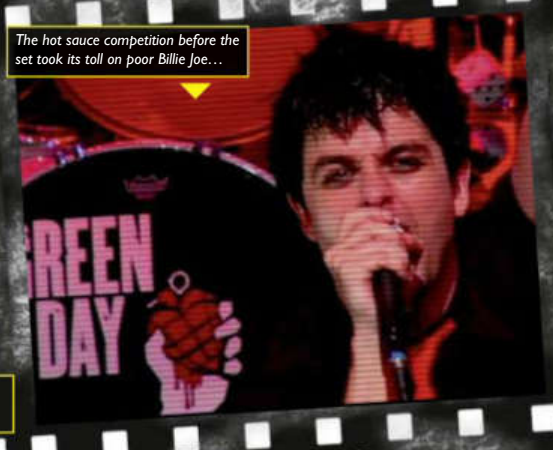
0:07 "PLAY THIS MOVIE FUCKING LOUD!" Challenge accepted.
2:52 It's the first day of recording and Billie Joe Armstrong's birthday. "Thirty-two, a virgin, never been kissed…" he giggles. Not sure if he's being entirely honest here.
3:10 Billie denies starting a fire in the studio. Hmmm. Once again, we don't quite believe him.
5:12 Mike Dirnt shows off his robot dance. It's really quite impressive. You can almost picture him on America's Got Talent, wowing the judges with the best moves this side of Michael Jackson.
6:10 Billie Joe gives us his mission statement for album number seven: "This is a rock opera. A punk rock opera. A punk *ropera*?" Sure.
16:19 Drummer Tré Cool unveils his brand-new cowboy song. "Kenny's nuts were in my mouth, tea-bagging a dude who's asleep…" It's surprisingly catchy.

> ***"IT'S A PUNK ROCK OPERA. A PUNK ROPERA?"***
> **BILLIE JOE ARMSTRONG**

17:19 Some Billie Joe Armstrong life-tips, here: "If you're a kid and you want to drink, it shouldn't be 'don't drink'," he muses. "It should be 'don't drink *my* shit'!" interjects Tré. "You gotta teach kids how to drink responsibly, like in Europe," Billie Joe continues. "Enjoy your buzz, don't just get shit-faced."
19:38 Billie is a man of his word, and shows the crowd at Green Day's American Idiot release show how to drink responsibly. *Or not.*
20:05 Back in the studio, the frontman gives us his 'medieval' look, followed by his 'psycho' look, followed by his 'I wanna fuckin' fuck you' look. Then, finally, his 'happy day' look. Spoiler: they're all *exactly* the same.
20:41 Green Day are interviewed as talking heads (quite literally) for a retrospective, made in the long-distant future. "Like when Led Zeppelin did The Dark Side Of The Moon… I was

"Heeeeeeeeeeere's Billie!" Nailed it

The great thing about punk is it's hard to forget three chords. Or is it?



The hot sauce competition before the set took its toll on poor Billie Joe…

Billie Joe celebrates his 32nd birthday by pretending he's in Paranormal Activity

Billie Joe found that spider on the floor incredibly distracting from the off…

Green Day giving some education from the future…

thinking, 'We have to do something on that level. Something more monumental…'" Hang on a minute, Led Zeppelin didn't… Oh, they're yanking our chains again, the rapscallions.

22:07 Time for the Billie Joe Armstrong Guide To Writing Hit Songs. Well, he does know a thing or two… "Any time that you write a song, it should be something you're nervous about, but excited about at the same time. Then you're on to something new – like a song like Boulevard Of Broken Dreams."

27:49 "So, guys, we need art," states Billie Joe, as the band sit down to go through different visual treatments for their first concept record. Tré makes it crystal-clear that they won't be settling for any old rubbish. "We need someone as good at the art as we are at the music, to be working with us and coordinating all of it," he affirms, half-jokingly. "And it doesn't sound that crazy of a thing to ask for, but it's pretty impossible because we're *that* good at music." Well, quite.

30:36 It's confession time, as Mike Dirnt talks us through the *real* meaning behind American Idiot. "I think that, politically, on this record, we don't really have an agenda. It's not saying that *this* politician is wrong, *this* is wrong… It's saying: 'Amongst all the different medias, and in today's society, with all this different information being thrown at you, and then throw this war on top of it… We've had enough.' I feel confused and disenfranchised. As individuals, it feels like we're losing our individuality."

31:20 Billie Joe muses over the album's track order. "I keep hearing Extraordinary Girl coming out of [Give Me] Novacaine. It sounds good. It just makes a lot of sense to me. When I was writing this record, it was like trying to get in the head-space of rocking out in front of the mirror when I was 14."

36:38 Mike Dirnt reveals his sky-scraping ambitions for the American Idiot franchise. "I'd eventually like to see this thing done on ice!" he jokes. Disney await your call, good sir.

37:05 Sometimes in life, it's healthy to check out all the bad stuff that's been written about you. Billie Joe dons the bulletproof vest to scope out the worst of it. I'm ready to take that fucking message board," he says. "They're like, '*They actually made a record worse than Warning!*' '*When they stay at home, they just get fat – it's only on tour that they get skinny!*' '*You need to make a record like Dookie again!*' '*What's with Mike's mohawk? He looks like an idiot!*'" They find it pretty hilarious, to be fair.

"WE'RE NOT SAYING ANY POLITICIAN'S WRONG…"

MIKE DIRNT

42:27 After finalising the mix for Give Me Novacaine, Mike is in a reflective mood: "If you rest on your laurels, you'll never go anywhere. I always want to be *doing something*. I find interest in what I do. If you're fortunate in life, you'll enjoy what you do and hopefully it's what you do best. Whether that's band practice, or studio, or soundcheck… My life basically revolves around music. Everyone else: you come second. I'm sorry about that!"

43:10 Mike explains how there's one aspect of his life that never gets boring: trinkets from his kids. "That's one of the benefits of fatherhood. Kids give you art and you're like, 'That's not very good, but I'll hang it up anyway, I guess… Oh yeah, you're fucking four [years old]!'"

43:34 This is the first and, quite possibly, the last time we'll see Banjo Billie Joe Armstrong in the studio. "Oops! Wrong culture," he smiles.

45:43 It's time for the big photoshoot. Mike's repping an awfully tight pink vest, while Tré simply does away with clothes entirely. They're overrated, apparently.

48:02 More tomfoolery from Mr Tré Cool here, who tickles the ivories for a barnstorming rendition of… *London Bridge*?!

49:40 Billie Joe talks us through how his perspective has changed over the years: "Y'know, I think for a lot of people, when they're younger, they're so driven by these Freudian impulses or whatever. Especially young males – they lash out, and it becomes something about their parents, or their father. Ultimately, when you become a man, you sort of have to face those dangers a little bit more. But the exciting thing about getting older is that you're confronting that danger. That's kind of what the album's turning into…"

59:56 The singer/guitarist enjoys some quiet time behind the old Joanna, playing Wake Me Up When September Ends. "Is this a power ballad?" he asks. Um, we're not sure, but we like it.

61:01 Introducing Tré Cool's alter ego, Captain Hey!. "I'm the tambourine artist, they call me Captain Hey! on account of being brought into the studio to say 'Hey' on records, and to hit the tambourine a certain way. Perhaps you've heard OutKast's Hey Ya!? Every time it says 'Hey', that's me. I'm an unsung hero. It's part of my gig, not to be appreciated – like giving to charity. You don't do it for the credit, you do it for the satisfaction of fixing people's records!"

63:39 Mike tracks the bass to some tiny tune called Wake Me Up…, as Billie Joe flips through a calendar while chewing gum.

69:49 "I want bare ass… Man love!" We're not

"Sssshhhhhhh, guys! We're trying to record an epic album, here!"

You'll never be able to listen to OutKast's HeyYa! in the same way again

Billie Joe with the spray-painted stencil graphic in its development stage

"Guys, it's really hard playing charades from inside this booth…"

Billie Joe's good at many things. But hide-and-seek sure ain't one of 'em

sure who's asking for all this as Mike and Tré splash around in a jacuzzi, but he sure as hell gets it. Things get wet.

70:16 "I never purposely write sad songs, or anything like that," Billie Joe reflects. "I think it's more natural how it comes out. But, at the same time, when you write a sad song, the way our music is… it becomes uplifting at the same time."

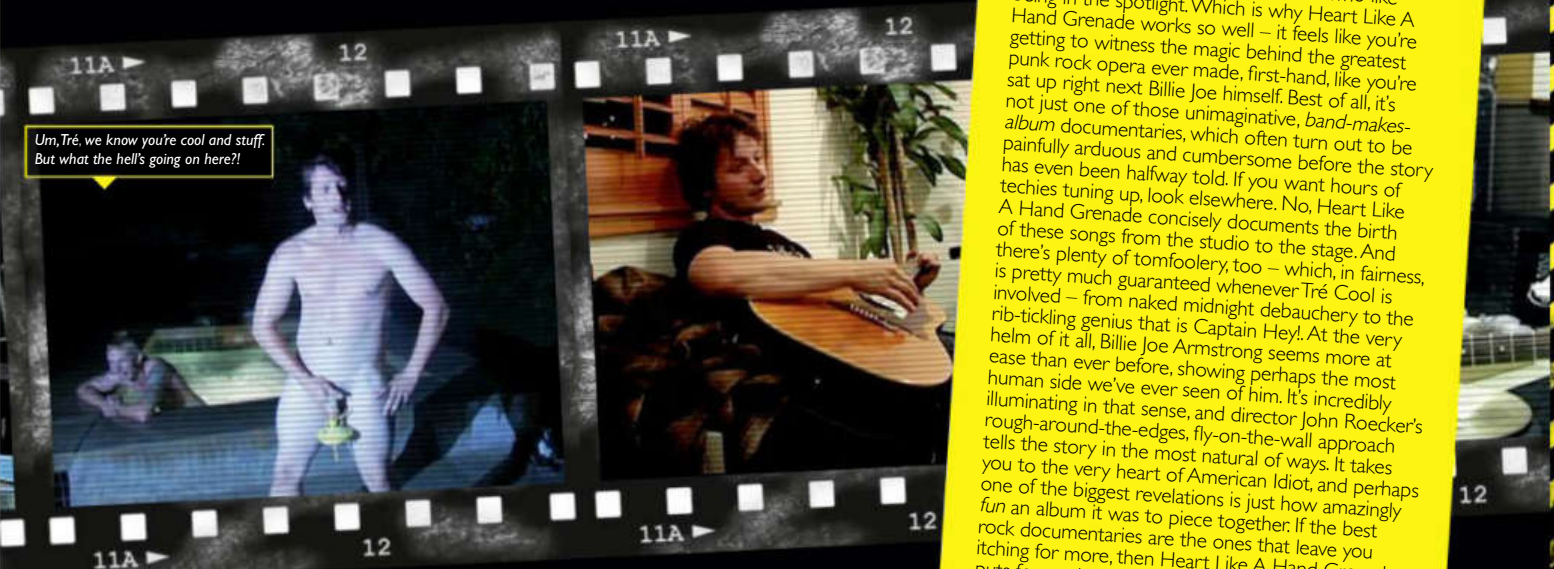
72:22 Mike gives us the lowdown on American Idiot's epic penultimate five-parter, Homecoming. "I came into the studio one day. Nobody was around, so I decided to write this 30-second song. And everyone came back into the studio. Billie heard it and it was like, 'Oh, that sounds great, I wanna do one!' So, then he connected one to it and threw the ball to Tré. It ended up becoming this 10-and-a-half-minute thing. Most of it ended up becoming Homecoming on the record."

80:49 As the recording process comes to an end, Mike Dirnt offers a few words in closing: "In some places things get better, and in some places things get worse. The song American Idiot isn't saying, 'This politician's wrong,' or anything. As far as this record goes, it's not a personal agenda. All it's saying is raising a discussion."

88:16 The band play out an emotional Whatsername, and the film rewinds back over the album's journey. "As far as making a record, this was the best time we've ever had in a lot of ways," Billie Joe admits. "It was the first time in a long time we felt like we were making a record with a scene of people, y'know? But there's also a sadness like, 'Wow, I'm never going to make a record like this again.' You'll look back and remember certain scenes, looking at the footage and going, 'That was a great day!' It'll kinda make you feel sad… Now what the hell am I gonna do when I get home?!"

HEART LIKE A HAND GRENADE HITS THE UK ON NOVEMBER 11

The 'let's superglue our heads together' thing might have backfired a bit…



Um, Tré, we know you're cool and stuff. But what the hell's going on here?!

THE FINAL VERDICT

KKKKK

PRETTY MUCH AS UP CLOSE AND PERSONAL WITH GREEN DAY AS YOU'RE EVER GOING TO GET!

IT WOULD be fair to say Green Day are the kind of band that exist behind closed doors. Other than the exclusive stories you read in Kerrang!, Billie Joe and co aren't really the type of dudes who like being in the spotlight. Which is why Heart Like A Hand Grenade works so well – it feels like you're getting to witness the magic behind the greatest punk rock opera ever made, first-hand, like you're sat up right next Billie Joe himself. Best of all, it's not just one of those unimaginative, *band-makes-album* documentaries, which often turn out to be painfully arduous and cumbersome before the story has even been halfway told. If you want hours of techies tuning up, look elsewhere. No, Heart Like A Hand Grenade concisely documents the birth of these songs from the studio to the stage. And there's plenty of tomfoolery, too – which, in fairness, is pretty much guaranteed whenever Tré Cool is involved – from naked midnight debauchery to the rib-tickling genius that is Captain Hey!. At the very helm of it all, Billie Joe Armstrong seems more at ease than ever before, showing perhaps the most human side we've ever seen of him. It's incredibly illuminating in that sense, and director John Roecker's rough-around-the-edges, fly-on-the-wall approach tells the story in the most natural of ways. It takes you to the very heart of American Idiot, and perhaps one of the biggest revelations is just how amazingly *fun* an album it was to piece together. If the best rock documentaries are the ones that leave you itching for more, then Heart Like A Hand Grenade puts forward a strong case for being one of the finest of its kind…

THE FEED
THIS WEEK IN ROCK

Brian later told us he thought the whoopee cushion was a bit uncalled for…

PAIN FOR PLEASURE

THE GASLIGHT ANTHEM'S BRIAN FALLON EMBRACES HIS POSITIVE SIDE ON DEBUT SOLO ALBUM, PAINKILLERS…

IT'S BEEN TWO MONTHS since New Jersey rock heroes The Gaslight Anthem went on hiatus.

But frontman Brian Fallon isn't taking the break as a chance to slow down. The singer-songwriter is currently cooped up in a Nashville studio with producer Butch Walker, working hard on his first-ever solo full-length, Painkillers…

WHAT MADE NOW THE TIME TO GO SOLO?

"I've been wanting to do a record like this for a really long time, but I've just never had the opportunity. It feels like a little bit of a Christmas present! Once everybody had said, 'Let's take a break from Gaslight,' I was like, 'Okay, cool.' I guess for a little bit I thought I would chill, but then I decided, 'No, lets's make a record!'"

WHAT'S THE MEANING BEHIND THE TITLE?

"Before I'd even written any songs, I thought of the name Painkillers. It describes everything about *why* I got into music. I wanted to do something that makes me happy to play and makes people happy to listen to. Music should make you feel better. It's a comfort, even if it's about sad things."

SO, IT'S A POSITIVE ALBUM?

"It's very positive, actually. I was worried people were going to be like, 'Is this is about *drugs*?' But I don't take drugs, and I figured that was pretty well-known! I wanted to make a positive statement, and it was also a good turnaround from the last Gaslight record, which was called Get Hurt. I'm in a different spot now – it's been two years, and I feel different."

DOES IT FOLLOW ON FROM GET HURT, THEN?

"I guess subconsciously, sure, because those are the things that you can't control. But I would never compare it. I think right off the get-go people are going to be like, 'Well, is it a continuation of Gaslight?' And the answer to that question is: in some ways, yes, and in some ways, no. In the ways yes, I'm the one who writes a lot of the basic song structures for Gaslight and I'm writing this; I can't split my personality, so of course it's going to remind you. But I'm not trying to be like, 'I'm doing a solo record – forget that!' I love Gaslight, and I think it's great to embrace all that."

Painkillers will be released in 2016 through Virgin/EMI

INTERVIEW: EMILY CARTER

THE BOYS ARE BACK IN TOWN!

Fall Out Boy have just announced that their new release – Make America Psycho Again – will be with us on October 30. It will feature remakes of the tracks heard on this year's American Beauty/American Psycho, with guest appearances from the likes of Azealia Banks, A$AP Ferg, Juicy J, UZI and Wiz Khalifa. Head over to Kerrang.com to hear the new version of Irresistible featuring Atlantan electro/hip-hop trio Migos. Well, what are you waiting for?!

FEED THE GODS

Rob Zombie bloody loves Hallowe'en. So much so, that's he only gone and concocted his own line of horror candy, leaving us with the difficult decision of choosing between Super Beast, Meet The Creeper and Living Dead Girl. Or we might just get them all and save ourselves the hass e. Admittedly, they're pretty dear at $20 a pack, but, as you can see, Rob guarantees they're all 100 per cent spooktacular!

PANIC! STATIONS?

What the hell is going on with **Panic! At The Disco**? Back in April, founding drummer Spencer Smith left the group – making Brendon Urie the only original member. Then, last week, the band started teasing about "the end of eras", followed by the announcement of fifth album Death Of A Bachelor (due January 15, 2016). Will this be their last? What does it all *mean*?! Watch this space…

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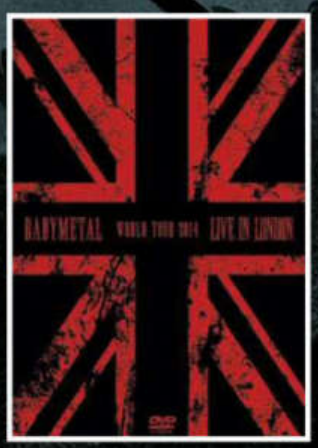

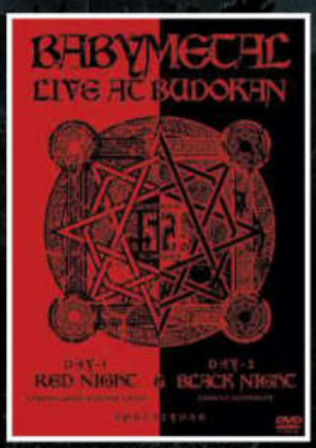

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e·a·r MUSIC

NEWS

K!ONFIDENTIAL
ROCK GOSSIP AND GIBBERISH

DEFENDERS OF THE FAITH!

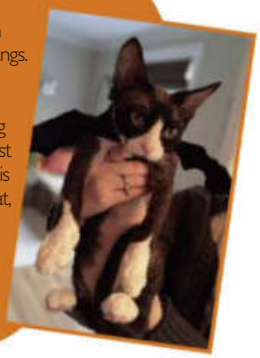
Rockstars love gaming just as much as the rest of us. And here's the proof – four of Britain's finest going head-to-head in an EA Sports-sponsored FIFA 16 tournament. Fighting for the coveted prize was Mallory Knox, Young Guns, Don Broco and Dead!. Things got intense pretty quick with Broco knocking out the Guns, while Mallory gave Dead! a right old kicking. In the grand finale, the Knox boys were bound for glory. "This is our band's greatest achievement yet!" said singer Mikey Chapman with a proud smile, right before Roy Hodgson called asking for their availability. Head to Kerrang.com to win the match ball signed by all of the bands, an Xbox One and one copy of FIFA 16. Back of the net!

SUICIDE FOOTBALL SEASON

Papa Roach publicly challenged UK heavyweights **Bring Me The Horizon** to a game of bubble soccer. What's that, we hear you cry? Well, it's a game of football played while you're trapped inside a giant bubble, obviously! **Jacoby Shaddix** and the boys have already released a video of them getting some practice in and, to be honest, it sure looks like a helluva lotta fun. As you'd expect, we're already hedging bets in the K! office…

LIKE A CAT OUT OF HELL!

Hallowe'en is a very special time of year here at K!. It's a chance for us to slap on some corpse paint and don the fangs. Alright, you win, we do that most nights. But another highlight is our annual hunt for the most evil being on this earth, a wretched soul most sinister indeed. May we present this year's winner – Mildred The BatCat, whose owner, Candy Hearts singer/guitarist Mariel Loveland, we're big fans of, too… Isn't she just *adorable*?!



SPOTTED
INJURY SPECIAL

Can everyone that plays in a band just be extra careful for the next few weeks, please?! First, **Mötley Crüe** drummer **Tommy Lee** pulled out of some of the glam legend's farewell shows after tendonitis led to a severe inflammation of his left wrist. Br0000tal! Then **Slipknot** DJ **Sid Wilson** posted a shot of a really gnarly looking ankle and foot injury. Ewwww! Now **Black Veil Brides** sticksman **Christian 'CC' Coma** has only gone and injured his hand, forcing the BVB boys to cancel their show in Ventura, CA.

PANDORA BY RAY ZELL Rayzell.com

CHECK THIS OUT – NO EXPENSE SPARED! WE'VE GOT LEGENDARY HOLLYWOOD DIRECTOR TIM BURTON – FAMED FOR SUCH MASTERPIECES AS THE NIGHTMARE BEFORE CHRISTMAS AND BATMAN – TO DIRECT MY HALLOWE'EN SPOOKTACULAR!
YEAH, WHATEVER, PANDORA...
...I'M TRYING TO WORK MY TWISTED GENIUS HERE!
YES, MR BURTON, SORRY MR BURTON.
HMM...I'M PICTURING A SPRAWLING GRAVEYARD ON MARS – THE BLOOD RED PLANET.
OOOH.
ALICE COOPER, COREY TAYLOR, OZZY OSBOURNE, WEARING DISTRESSED SPACE-SUITS WITH CRACKED HELMETS, CRAWL MENACINGLY OUT OF THE CRIMSON DUST.
OOOOOH.
THEY FLY AT YOU WITH BANSHEE SCREAMS, THEIR JETPACKS BELCHING HELLISH BLACK SMOKE. YOU, PLAYED BY JOHNNY DEPP, RUN IN TERROR TOWARDS THE GOTHIC RUINS OF A FALLEN MARTIAN CIVILISATION.
OOOOOOOOOH.
IT'S GOING TO BE CINEMATIC. I CAN TELL.
SO, HOW MANY PAGES DO WE HAVE? HOW MANY DOUBLE-PAGE SPREADS?
PAGES? SPREADS? ERM, NO...
...IT'S FOUR PICS AND WE'VE ALREADY USED UP THREE.
COULD WE MAYBE SQUEEZE IT ALL INTO THE FINAL PANEL?
AAAAAAAA!

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	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	12	1	BMTH	Throne	SONY MUSIC
2	2	2	GHOST TOWN	Spark	FUELED BY RAMEN
3	8	2	ALL TIME LOW	Runaways	HOPELESS
4	6	4	EAGLES OF DEATH METAL	Complexity	UNIVERSAL MUSIC
5	2	5	COLDRAIN	Gone	HOPELESS
6	3	6	LOWER THAN ATLANTIS	Get Over It	SONY
7	4	2	STATE CHAMPS	All You Are Is History	PURE NOISE
8	11	2	NECK DEEP	Gold Steps	HOPELESS
9	4	5	SIMPLE PLAN	Boom	ATLANTIC
10	2	10	CROSSFAITH	Devil's Party	UNFD
11	12	2	PVRIS	Fire	RISE
12	6	8	COHEED AND CAMBRIA	You Got Spirit, Kid	EVERYTHING EVIL
13	1	13	ESCAPE THE FATE	Just A Memory	ELEVEN SEVEN
14	15	3	BFMV	You Want A Battle? (Here's A War)	RCA
15	1	15	STRANGE BONES	S.O.I.A.	STRANGE BONES
16	7	12	CREEPER	The Honeymoon Suite	ROADRUNNER
17	3	12	SET IT OFF	Forever Stuck In Our Youth	EQUAL VISION
18	5	16	FOR TODAY	Broken Lens	NUCLEAR BLAST
19	12	5	WE CAME AS ROMANS	The World I Used To Know	SPINEFARM
20	8	16	TRIVIUM	Silence In The Snow	ROADRUNNER

KENTA KOIE, CROSSFAITH

CAN YOU TELL US WHAT DEVIL'S PARTY IS ABOUT?

"After releasing our last album, Apocalyze, we did so many tours and played a lot of festivals all around the world. Last year, we had so many great achievements, such as Download Festival, Reading & Leeds and our first UK headline tour. We were very busy, and I lost the balance within myself. Devil's Party is about that. I thought I should have time to fix myself, but I couldn't."

WHAT'S YOUR FAVOURITE PART?

"The chorus is the best I've ever written. Harmony is very important, and working on that with producer Josh Wilbur was a super-fun time."

IS THERE ANYTHING ABOUT THE SINGLE THAT FANS MIGHT NOT KNOW?

"Teru [Tamano Terufumi, keyboards] wrote this song while Tatsu [Amano Tatsuya, drums] was playing a game called Devil May Cry – so we went with Devil's Party."

BOBBY BENTHAM, STRANGE BONES

HOW DOES IT FEEL TO BE IN THE K! ROCK CHART?

"It feels fucking ace! We are overwhelmed with the support this track has had so far."

WHAT'S THE MEANING BEHIND THE SONG?

"It's about escaping dystopian surroundings and things that drag you down – being sick of the same old shit."

HOW DID S.O.I.A. COME ABOUT IN THE FIRST PLACE?

"We wrote the song in an old Preston mill, where we used to practice, and I think during that time I was stuck in a rut."

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FRESH BLOOD
ROCK'S BREAKING BANDS

L – R: Bemo Barnett (guitar), Devin Clark (drums), Elijah Witt (vocals), James Barnett (guitar) and Ryan Henriquez (bass)

CANE HILL

MEET THE METAL MANIACS LOOKING TO CREEP YOU OUT

WELL, THIS PLACE ISN'T CREEPY AT ALL...

Nope, we weren't scared. Not one bit. Okay, maybe a little, because, sadly for us, New Orleans' Cane Hill have a penchant for dark, eerie places. The metal bruisers took their name from the abandoned Cane Hill psychiatric hospital in London, which, until it was demolished at the end of 2010, had a reputation for being a whole load of nope. "There's a lot of bipolar or schizophrenia and dementia trapped inside our music," says frontman Elijah Witt. "I feel like our songs really give off the notion of being lost or abandoned inside somewhere – and that's how patients at insane asylums used to feel."

THEY GET THEIR KICKS SCARING PEOPLE, THEN?

You could certainly say that. The band aren't afraid to grapple with weighty subject matter such as misogyny and religion, and they find shock tactics a useful tool for grabbing people's attention. "If you're not scaring people, then they're just going to keep thinking the way they think," says the 22-year-old frontman. "You have to sit them down and tie them up and scare the fuck out of them, or they're going to keep doing what they're doing."

YIKES! SO, WHAT DOES THE MUSIC ACTUALLY SOUND LIKE?

Head online and listen to Time Bomb, taken from the band's new self-titled EP, which sees

"YOU HAVE TO SCARE PEOPLE..."

no-nonsense heavy metal delivered through Elijah's brutally twisted storytelling. "It's about the fact that no matter how good you think you are, somebody somewhere thinks you're garbage," says the singer. "You've done something that hurt somebody, even if you were trying to help somebody else. So, it's pretty much the idea that no matter what you do, you've done wrong; you've been a shithead before."

SO, PEOPLE = SHIT, BASICALLY?

We see where you're going with this. And Cane Hill's barrage of heaviness will definitely feel like Christmas come early for any Slipknot fan. But the band insist they're not tied down by their influences. "There's always going to be people calling us nu-metal-core, but we're not trying to bring anything back. We definitely have influences from the '80s, '90s and early 2000s. When we sat down and wrote, we just thought, 'Let's write some metal.' We're sick of metalcore, we're sick of hardcore, we're sick of all the fucking sub-genres that go into the weird scene that we're developing from," says Elijah. "The majority of music that comes out is just regurgitated garbage that everybody's so used to hearing, and all the lyrics and the content lack actual substance. We're just trying to give a darker, honest perspective of the world."

It's a perspective so dark, you'll have to digest it with the lights on...

WHAT YOU NEED TO KNOW

FOR FANS OF: Slipknot, Korn and Stray From The Path.
HEAR: Dark and twisted single Time Bomb.
MORE INFO: Facebook.com/wearecanehill
CHECK OUT: The band tearing it up live in their video for OxBlood.
DON'T MISS: Cane Hill and more killer new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

WORDS: TOM SHEPHERD PHOTO: ANDREW LIPOVSKY

K!OMMUNITY
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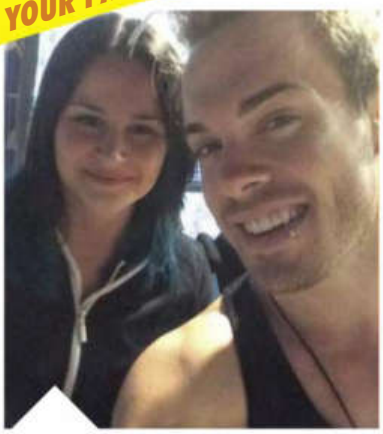
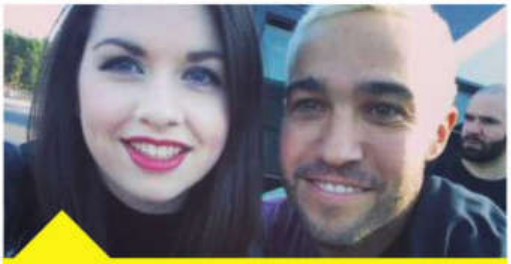


SELFIE-MATICS
"Met Cody Carson in Norwich, and have realised he is a selfie king!" admits ***@SophiManton****. This is a true fact. Cody's also the king of catchy-as-hell pop-punk, and really great eyebrows. Bow to him.*

THE OBSIDIAN B
"Met FVK the day before my English Literature exam, they wished me luck and I passed with a B," says ***@JadeMarie777****. Congrats, Jade! We asked Kier for his best New Grave tips recently, and we, too, passed with flying colours.*

THE SHARPEST LIVES
"My dad's new tattoo, chosen by me!" boasts proud daughter ***@littlebuzby****. This rules! You and your pa have got good taste. You've almost inspired us to get a My Chemical Romance tattoo ourselves, but only on the condition that Gerard Way lets us join The Tatt Parade. Sorry, that was rubbish…*



AMERICAN BEAUTY/AMERICAN SELFIE
"Met Pete Wentz while trying to find a box of dougnuts I'd left outside the venue!" says ***@rxchelreid****. Are you sure Pete hadn't already munched them? That's one cheeky, doughnut-eatin' grin.*

GO TO HELL (FOR DROP DEAD'S SAKE)
"I met 4/5 of Bring Me The Horizon lads at Drop Dead, and it was the highlight of my year!" says ***@Beth_Doolan****. And here we were thinking that the band had replaced frontman Oli Sykes and sent in a new press shot. D'oh.*

LEARN TO BUY
"I kind of like this one band…" shares ***@kurtgrohlbain****. We can see that, mate. Your shrine is definitely the Best Of Foo…*

WINNER!
PUMPKIN'S GOTTA GIVE
"It's a Future Hearts pumpkin!" says ***@HollzMulhern****. Combining band logos with delicious Hallowe'en-themed fruit is a winning combo for us. So, for that, your creative skills have just earned you a brand-new PS4, a copy of the killer new Guitar Hero® Live game and a guitar controller. Try carving a pumpkin with that (please don't).*

NEXT WEEK

WIN!
VIP MEGADETH AND LAMB OF GOD TICKETS!

Have you thrown the horns with anyone awesome this week? Bumped into a band at Wagamama? Whatever it is, we wanna hear about it! Send in your best selfies, merch collections etc using the hashtag #Kommunity, and you could bag yourself a pair of VIP tickets to see the mighty **Megadeth** and **Lamb Of God** take on London's SSE Arena, Wembley on November 14, as well as a £20 voucher to spend on merch. Ooooof.

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Hallowe'en SPOOKTACULAR

Andy: here's one Alice decapitated earlier

WITH GHOST HUNTS, TALES OF TERROR AND NIGHTMARISH VISIONS, THIS YEAR'S **HALLOWE'EN SPOOK!TACULAR** PROMISES TO BE THE MOST PETRIFYING EVER. SO, BEFORE YOU PROCEED, **ALICE COOPER** AND **ANDY BIERSACK** ARE HERE TO REMIND US ALL OF ONE IMPORTANT MESSAGE…

DON'T LOSE YOUR HEAD

WORDS: TOMAS DOYLE **PHOTOS:** PAUL HARRIES, ANDREW LIPOVSKY **RETOUCHING:** STEVE HORSFALL

The legend goes that the blade of a guillotine is so sharp that it can slice through your neck at such a pace that your disembodied head will still be able to see in the moments after it comes flying off your neck.

That tension, that pause, that wait for the inevitable deathly blow to drop is one of the most gruesome, gore-soaked pieces of macabre theatre history has ever known. It is, in short, a truly spectacular, utterly horrifying way to end a life. Happy Hallowe'en.

Of course, it's only fitting that the wince-inducing French death-machine is the go-to weapon of choice of the modern master of shock-and-awe entertainment from the very bloodiest of top drawers. A man who has made more audiences shriek with pant-wetting fear than you have had hot dinners and who, over the course of a 50-year, spatter-soaked reign, has infamously faced the guillotine (yes, literally) onstage night after night but somehow, someway, always kept his head.

The original bogeyman of mild-mannered Middle America, the man who, according to folklore, got his name from a late-night session with a Ouija board, the living embodiment of All Hallows' Eve: Alice fucking Cooper.

Today, though, Alice is preparing his trusty old execution tool for a new victim. Someone who has come to gladly put their neck on the line in tribute to an old hero. Black Veil Brides' frontman, Andy Biersack, is here to worship at the murderous altar of Alice, one of his all-time heroes.

"The crazy thing about the guillotine," begins Alice, with a chuckle, slowly creaking the towering device into position, "is that every time you do this onstage in front of an audience, even though deep down they know it's not real and no-one is *actually* getting their head cut off, they will always all gasp. And you know what? As a performer doing what I do, that's my favourite noise. Even more than applause, a gasp. And hey, nothing's ever gone wrong… fingers crossed!"

Now then, Andy: what was it you were saying about heroes?

"Well, actually, I really think of Alice as the ultimate *anti*hero," offers Mr Biersack, nervously wriggling in the guillotine's neck-lock. "When I was growing up, Alice was always that person who was weird and *so* interesting. He always had such a cool voice, such a cool perspective, and he spoke to me in a pretty direct fashion. He was different to bands like Mötley Crüe – and I love that band – because it felt like all those cock-rock guys were singing about getting drunk and screwing chicks. I was a chubby kid in a Misfits T-shirt – I definitely wasn't screwing any chicks! Because of that, it seemed to me like he was one for us, one for the true outsiders. He's a cultural icon who goes beyond music."

In fact, the young Andy and the young Coop weren't so dissimilar. Growing up in Detroit, Alice (or Vincent, as he was then known) was, by his own admission, "the kid who always wanted to go and check out the abandoned house at the end of the street", no matter how much of a bad idea that seemed to everyone else. From there, the early obsession with blades developed, although admittedly not specifically guillotines to begin with.

"I dressed up as Zorro every Hallowe'en without fail, sword and all," recalls the singer. "There was something about that swashbuckling nature that always appealed to me, I guess. I was certainly drawn to what was going on around the edges of the usual very early on, always pushing at what might be considered 'normal'."

Around this time, an infatuation with scary movies developed, a passion Alice would later pursue, appearing in instalments of A Nightmare On Elm Street and countless other slasher flicks. He was, from the very earliest days, a musician and performer

Andy's attempt at a homemade Freddy Krueger glove: rubbish

WELCOME TO THE CLUB

WITH ALICE COOPER'S **HOLLYWOOD VAMPIRES** SUPERGROUP BORN OF A DRINKING CLUB, WHO WOULD **ANDY** INVITE INTO HIS OWN SPECIAL GANG?

of popular culture who worked to drag its fringes kicking and screaming into the glare of a barely-prepared mainstream. Someone who didn't just enjoy horror, but a guy who lived, breathed and wholly inhabited the sinister side of life.

"When people talk about Hallowe'en, they always talk about horror films, but I am from the first generation who grew up on television, so trust me when I say that horror films were like my babysitter," laughs Alice. "I was obsessed with Creature From The Black Lagoon [1954] as a kid and I loved being scared by all those things. But I saw the humour in a lot of it – the absurdity of a giant eyeball attacking a small town in Illinois. I mean, what's not hysterically funny about that?! That's where a lot of our stage show was and is inspired from, y'know, that idea of being startled and scared but hopefully deep down knowing that it's totally ridiculous and over-the-top.

"I see too many bands these days who are prepared to go onstage in a pair of corduroy trousers and a T-shirt," he adds. "Where's the showbiz in that?! Where's the value?! It's *unbelievable* to me! Right from the earliest days of performing I've always, always wanted to give people more than they expected. I see it as my job. I see it as rock music's job."

And it's a job at which Alice has been the boss for a very, very long time…

"SOME PEOPLE ARE SCARED OF THE INCLUSION WE PREACH"

• ANDY BIERSACK •

If the idea of Alice Cooper lopping his own bonce off every night onstage seems a bit daft to you, then rest assured that in 1975, not everyone felt the same way. Alice was Freddy Krueger, Jason Voorhees and Mike Myers wrapped up in one spleen-rippingly dangerous package in the eyes of many straight-laced norms, and they were scared stiff by him and everything he stood for.

"The spirit of rock'n'roll music is a spirit of rebellion. The idea that there is something about it that people don't want you to like or want you to understand," offers Andy, succinctly.

"I think that's why screamo bands are so popular nowadays, because it's something people's parents just don't get. And that's always been a thing. It's a thing in 2015, and it was a thing four decades ago. In the same way that Alice's shows were picketed by religious and right-wing groups when he first came to prominence, we have had shows protested by people as weird as white supremacists who are scared by the idea of inclusion that we preach. If you're hitting those buttons and doing it earnestly, that can only be a good thing. What Alice did on top, though, was provide a whole world of escapism where people could go and express themselves away from the constraints of what more close-minded individuals might want them to do."

Of course, if there's one trick that modern society loves to pull, it's being able to put every person, band and piece of art into a neat little box so they can define what it *is* and what it is *not*. Take a look at Alice Cooper right now: a 67-year-old man who takes a boa constrictor and a gaggle of go-go dancers onstage, but who *also* has some of the biggest-selling modern rock records in history under his belt, and it becomes clear that he has no concept of what the inside of a box even looks like.

"When I came around, there was no real Moriarty figure," chuckles Alice, comparing himself to Sherlock Holmes' dark-minded nemesis. "There was no-one who really struck fear into the hearts of parents, but all I needed to do to achieve that was to make sure what we did was not definable. People didn't know *what* Alice Cooper was. I was wearing women's clothes sometimes; there was blood everywhere; musically, it had a really snotty punk rock mentality, but also big stadium-rock ideas. It had this, 'I don't care what you say, I'm doing this anyway,' attitude and it offered more questions than it gave answers. People *hated* that and they still do. Look at anything from Marilyn Manson to Slipknot – it all works with those ideas of mystique and mystery that gnaw at someone's psyche."

Yet for all of Alice's shock-rock schtick, for all the ghoulish angst he spread, for every time he made it feel like October 31 every goddamn day, what really set him apart was his bona fide intellect and his astonishing back-catalogue.

"He's a surrealist genius," smiles Andy, when asked about what has kept Alice so culturally significant for so long. "He's like the Salvador Dali of music."

"It's true that we were all arts students," chimes Alice with a sage nod. "Everything we did was smart and it was *threatening* because of that. We talked about politics, we satirised Middle America, we knew our stuff and they *knew* we did, too. If people can write you off as just a stupid thing, then they will, because that is how the middle 50 per cent of society undermines those on the peripheries."

"People love to complain about the times changing and their bands not staying relevant," returns Andy. "But if you're smart in the way Alice is, then you can make it work in any kind of era. There's no reason why more people couldn't parlay their success across decades in the way that he has, but they don't understand their audience in the way he so obviously does. Just look at what he's doing with Hollywood Vampires [Alice's star-studded supergroup, named after the Alice-hosted LA drinking club, featuring Aerosmith's Joe Perry and A-list actor Johnny Depp] right now! They're touring and there's a real, genuine buzz of excitement for that. The guy constantly ups his show, there's never

THE NAME

TEAM TALL GUYS

Named in honour of BVB's recently deceased tech, Chris Holley

THE LOGO

THE MEMBERS

JOHNNY DEPP

"I just think Johnny would be really interesting to hang out with and have a beer with. I've heard he's a good guitar player, too, and obviously he's friends with Alice, so I'm sure he'd have some stories to tell!"

DANNY WORSNOP & JEFF GEORGE

"[We Are Harlot's guitarist and frontman] come as a tag-team duo. They're hard drinkers and good friends of mine, so I couldn't really get away without having them in the gang!"

ALICE COOPER

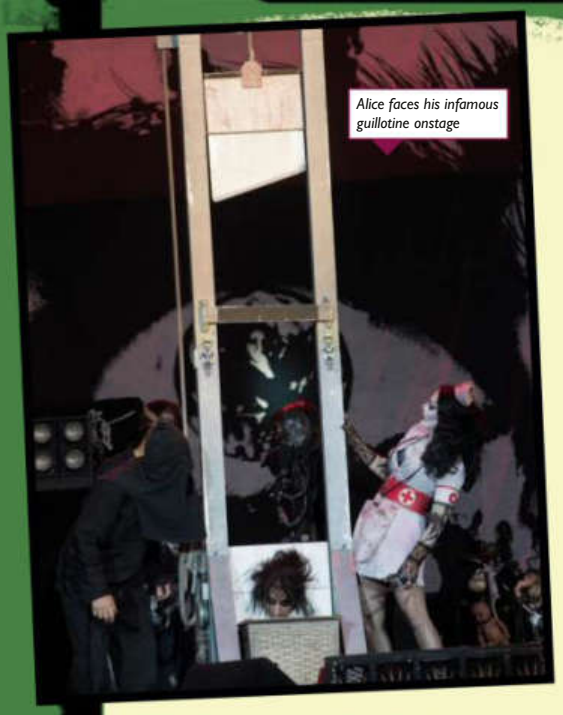
"I can't not have Alice, can I! Back in the day when he was drinking, I bet he was totally raging, but even though he isn't any more, I'm sure we could get some nonalcoholic stuff in there for him!"

SEBASTIAN BACH

"I've drunk with [the ex-Skid Row frontman] many times before he became sober and we've had some pretty outrageous nights. He'd have drunk a few people under the table in his prime!"

VILLE VALO

"I've never toured with HIM, but I've heard that Ville is an absolute wild man, so I can't really pass up on the change to have him in the mix. I'll probably regret a few of these names the morning after, though!"



Alice faces his infamous guillotine onstage

OFF WITH THEIR HEADS!

HE'S BEEN CUTTING THROUGH NECKS ONSTAGE FOR FOUR DECADES NOW, BUT WHO WOULD **ALICE** LIKE TO *ACTUALLY* RUN THROUGH HIS GUILLOTINE?

SELFIE-TAKERS

"If I can pick out one person who represents everyone who wants to take a selfie, then I would do that in a heartbeat. Those people are the worst, although there seems to be so many of them these days that I don't think my one guillotine could do them all!"

CINEMA-TALKERS

"The guillotine is almost too good for these people. People chattering throughout movies has always been a pet hate of mine and I feel like it has only gotten worse over time. I would happily remove all their heads, one by one."

MIMES WHO MAKE BALLOON ANIMALS

"Don't ask me why, but the way those balloons squeak really gets on my nerves. I don't have any problems with mimes per se, and I actually don't mind the balloons when they're done, but the noise those things make is the actual worst of all time ever, ever, ever!"

CRITICS WHO JUST DON'T GET IT

"When I see a critic totally trash an album or a movie just because they don't understand what is going on, it really annoys me. I've seen people who have made *amazing* films and *amazing* albums get totally panned just because someone has a grudge either against them or the style of thing they're making. It's nonsense."

been a time when Alice has played to 100 people. Even in the '90s, when most bands couldn't get arrested, he was playing 2,000- to 3,000-capacity venues. That's the product of smart, shrewd moves."

Yet, just as surely as Jekyll turns in Hyde, the cultural landscape has most definitely changed, too. In an internet era where all manner of video nasties are only a few clicks away, the bar for what is truly shocking and frightening has been raised to an almost unattainable point. Can a rock band really be scary any more? Or is Alice's legacy as one of the most dangerous figures on the planet just that: a legacy that will never be repeated again?

"Honestly, I don't think it's possible for a rock band to shock any more – certainly not in the way Alice did," ponders Andy. "But I think at this point that card is played anyway and I'm actually not sure it's important in the way it once was. I don't look at rock as a thing that needs to shock any more, I look at it as a thing that needs to shake things up emotionally for people."

Perhaps more startlingly, though, the great grandfather of shock-rock himself agrees.

"You honestly cannot shock an audience any more, no," offers Alice, a hint of disappointment rippling in his voice.

"I mean, are you really shocked by Miley Cyrus twerking?"

Er, no, not really, Alice…

"Exactly! Are you really shocked by Lady Gaga's meat dress?"

Not so much…

"I actually thought that was a great idea, and I told her that if it was in my show, we'd have cooked her on a spit and fed the meat to the crowd… But that's not the point. The point is that we used to *really* be shocked by things, and now we just *pretend* to be. What shocks me these days is when a kid walks into a school and shoots 14 of their classmates. It shocks me what ISIS is doing. These things are genuinely scary and happening in the world all the time, so how is anyone meant to be

If that is the case, then, what is the remaining value of an Alice Cooper show? Is playing the vaudeville ringleader rather than the Earth-ending firestarter enough for Alice these days?

"The thing about my shows is that I have your total attention for those two hours," grins Alice. "So, even if, in the big scheme of life, people don't see what we do as a real threat any more, I guarantee that when I look out across the front five rows, there will be at least a couple of times in every performance where they look a little worried. And once you get people into that space, you can mess with their psychology. I've read reviews where

"ROCK CAN'T SHOCK AN AUDIENCE ANY MORE"

• ALICE COOPER •

people have said I've done things onstage which I just flat-out haven't done, but their minds make that up. That's pure horror-movie psychology – your brain taking you to a place outside of reality."

Andy, for his own part, has his own take on Alice's ongoing value as a rock icon.

"We've gotten to the point with popular culture now that something that might seem on paper a bit old hat, has actually become incredibly rebellious again. Picking up a retro rock record rather than picking up a rap record is a statement of rebellion. For a 12-year-old to go and grab an Alice Cooper record is one of the most defiant things imaginable to me, and you're seeing it more and more. I truly believe he can still be a counter-cultural choice for a new generation and he is such a pure artist that more people discovering him can only be a good thing, in my eyes."

But with the guillotine's glinting blade poised and ready to fall, perhaps it is time for Alice to pay tribute to a man who is, in some ways at least, a spiritual successor to his ludicrously over-the-top throne.

"The thing I like most about Black Veil Brides," says Alice, pausing slightly in a bid to pin down his exact meaning, "is that I can walk past 20 new bands and 19 of them seem totally interchangeable with one another. There's absolutely no spark there. Black Veil Brides are absolutely not interchangeable, though – they belong together. And with Andy they have someone really erudite and full of passion for what he does. It's easy these days to be a puppet show and put on a big spectacular stage show, but if there's not the intelligence and the wit behind it that I talked about earlier on, then none of it counts for anything at all. This band have that and it's a pleasure to see them doing what they're doing in the manner in which they're doing it."

And with that, down comes the blade with remorseless force, just like it has on a thousand occasions before on stages all across the world; all eyes watching, as Andy emerges, just like Alice has so many times, totally unscathed.

But there's precious little time to waste, because even after a long day chopping heads, Alice still has a gig to play tonight.

"Oh, man, the show we're doing at the moment is our best ever!" finishes the legend with a boundless grin and an enthusiasm that belies his years. "And I've always said, if you think you've done your best show or you've written your best song, quit now. But, to me, nobody has ever, ever done a better show than Alice Cooper."

Well, Coop, we couldn't agree more.

HOLLYWOOD VAMPIRE'S DEBUT ALBUM IS OUT NOW ON UNIVERSAL. ALICE COOPER PLAYS TWO SPECIAL HALLOWE'EN SHOWS THIS WEEK, BEFORE JOINING MÖTLEY CRÜE ON TOUR THROUGHOUT THE UK – SEE THE GIG GUIDE FOR INFO

Alice: scourge of parents everywhere when Marilyn Manson was still in a school uniform

SOMETHING WICKED THIS WAY COMES

MOTIONLESS IN WHITE AND **NEW YEARS DAY** ARE PLOTTING THEIR UK RETURN. BUT FIRST, NEW GRAVE'S KING AND QUEEN HAVE A BATMAN TO TERRORISE…

WORDS: PAUL TRAVERS **PHOTOS:** JEREMY SAFFER

"This is going to make a lot of crazy kids very happy," grins New Years Day vocalist Ash Costello as she watches her partner in crime – Motionless In White frontman Chris Motionless – slowly transforming into Batman's nemesis, the Joker. Ash's Hallowe'en guise is Arkham Asylum psychiatrist-gone-psycho Harley Quinn, and this pairing is, she says, one that is long overdue.

"I dress as Harley a lot. That's my thing, but so many people have written to us saying that Chris needs to be the Joker to my Harley Quinn," she nods. "For the past two years, a lot of people have been really wanting that to happen. Some people might actually die!"

Let's hope not, even if it is Hallowe'en. But if this Kerrang! shoot can help fulfil some fandom wishlists then, hey, you're welcome. Ash and Chris have been friends since meeting on Warped Tour some time between 2008 and 2010 (the pair squabble to a standstill on exactly when), and have been publicly intertwined since the MIW frontman made a guest appearance on New Years Day's 2013 track Angel Eyes – the K! Award-winning video for which contained one particularly raunchy sex scene that Ash recalls as having been "not so much embarrassing, but hilarious to film".

According to Chris, it's also thanks to popular demand that you will be able to see the two bands sharing stages across the UK at the end of next month.

"I'm incredibly hands-on with everything we do, and because of the response from UK fans when we were touring together in the States, I wasn't waiting for booking agents to say, 'Hey, do you want to maybe do something?' I called them up and said, 'We're coming to the UK with New Years Day in the fall – make it happen," he says.

There's no doubting that Chris Motionless and Ash Costello go together like… well, the Joker and Harley Quinn. Their respective bands are different beasts musically, but both embrace the dark side through their lyrics and visual aesthetics. And, of course, both of them *love* Hallowe'en…

"To say Hallowe'en is a big deal for me is an understatement," Ash smiles. "I can't even walk around without at least one person asking me if it's Hallowe'en, even if it's July. So, for me, it's really a way of life."

Did you find the idea of dressing up at Hallowe'en, of getting to be somebody else for a short time a liberating experience?

"I never dressed as a chick or anything different to what I was already used to," Chris says. "I used to go trick-or-treating as Teenage Mutant Ninja Turtles. I was probably all four of them over four different years."

"Were you ever He-Man?" Ash laughs. "I was never anything cute. Even as a little girl I never wanted to be a princess or a My Little Pony. I think I was [1980s horror-comedy character] Elvira for four years in a row, but I grew up in a really bizarre household, so it kind of made sense. My family took Hallowe'en really seriously in a way that was really dark. I remember my uncle was a pregnant goth woman once and pretended to give birth to a foetus. And that's one of my earlier memories, so it might explain a lot about me today."

> **"I FEEL SORRY FOR PEOPLE WHO ONLY DO HALLOWE'EN ONE DAY A YEAR"**
> ASH COSTELLO

Chris might have spent more of his early years dressed as Donatello than El Diablo, but the fact that he was an October baby meant that his birthdays and Hallowe'ens merged into one big spooky celebration. It was this, he theorises, that made All Hallows' Eve extra-special for him and ultimately left him receptive to discovering bands like Misfits and AFI who trod a distinctly darker path. For Ash it was this week's cover star, Alice Cooper, and Rob Zombie but, growing up on opposite sides of the country, both started to hatch plans to follow in their heroes' shadowy footsteps.

With Motionless In White and New Years Day both known for their striking gothic imagery, you could say the pair get to play Hallowe'en dress-up for a living these days. But how much of the singers that we see onstage are characters, and to what extent are they the real Chris and Ash?

"It used to be that the band was my chance to go into that alternate character where I could do and say things that I couldn't as a normal person," Chris muses. "The regular everyday me would bottle everything up and just be a bitter hateful mess inside that never got stuff out. Now it's reached the point I've warped into a little bit of both of them. The character of Chris Motionless is a lot more reserved than he used to be. He thinks about what he wants to say a little more, rather than just blurting stuff out."

Ash, on the other hand, claims that she's always been this way. So, when you live every day like it's Hallowe'en, do you resent the people who might shout abuse at you for 364 days a year but feel free to join in the fun on October 31?

"I just feel sorry for the people who only get to do it for a day," she shrugs.

"I think there's a lot of people that use Hallowe'en as an excuse to experiment with a side of their personality that they don't usually get to explore," Chris adds. "It's hilarious, but Hallowe'en stores round here have 'goth' costumes with the stereotypical choker and spikes and leather jackets and wigs. I'm not resentful; I just think it's cool that there is that day. In our world, I guess it's the day when you can go anywhere you like without getting weird looks. It's like you're granted a free day to be who you are."

Even if who you are happens to be the rockstar alter-egos of a pair of deranged supervillains. Now, where's Batman when you need him?

MOTIONLESS IN WHITE AND NEW YEARS DAY TOUR THE UK IN NOV/DEC – SEE THE GIG GUIDE

ASH IS... HARLEY QUINN

"I've always found criminals way more interesting than the good guy. There's something intoxicating about the criminal mind and an extreme personality. I've always connected with Harley Quinn because on the surface she's so cute and bubbly, but underneath she's very devious. I have the words 'Blow me up' tattooed on my arm because of Harley's relationship with the Joker. No matter how many times he tries to blow her up, she still loves him, and I find that very romantic.

"She started off as a psychiatrist and that element actually doesn't appeal to me at all. I don't enjoy delving into other people's psyche, because people scare the crap out of me. I'm an excellent fighter, though. There are a lot of boys out there who can testify to the fact that I throw a mean punch!"

CHRIS IS... THE JOKER

"There's always a mischievous and devious, very methodical and psychopathic plan where the Joker is concerned, and I've always loved characters who are very intelligent and know how to use that against people. I like the fact that he can hurt people using his brains and planning, rather than just resorting to beating people up or relying on superpowers like a lot of other villains. Intricate plans are always more interesting.

"I can't say I identify with the more maniacal side of his personality, because I'm more of a quiet observer rather than an outgoing psycho who's bouncing all over the place, but I love that in the Joker. And, of course, Ash has the most badass Harley thing going on. She's the personification of Harley Quinn come to life, so I just had to be the Joker."

If you're gonna meet a ghost, you might as well look your best, right?

CHASING GHOSTS

WHAT WOULD **WHILE SHE SLEEPS** AND **COLDRAIN** FIND DURING A NIGHT OF SPOOK-SEARCHING AT A HAUNTED HOUSE? MORE THAN ANYONE BARGAINED FOR…

WORDS: JAMES McMAHON **PHOTOS:** IAN COLLINS

Loz thought he heard something, but it was just his stomach rumbling

Masato needed a reminder of how torches worked

By the third time our boys spelled out 'Knob', we guessed they weren't taking this seriously

Masato sets his ghost-finding gadget to 'On'; immediately soils himself

Loz' bookcase fancy dress costume wasn't his most inspired idea

Look, we know it's a late night an' all, but come on…

You join us in the plush surrounds of Charlton House, located at the end of long, snaking road in Greenwich, South London. Specifically, in the upstairs of the house's library, the room cloaked in darkness, the wooden floors creaking under our feet. Loz Taylor, the razor-larynxed singer of Doncaster bruisers While She Sleeps, rests his finger atop of a glass tumbler. Masato Hayakawa, behatted vocalist in Japanese noiseniks coldrain, does exactly the same. Together, the bands make up the support contingent for Bullet For My Valentine's UK tour. What they are about to experience on this, their day off, will be far scarier, even, than Padge from BFMV's bunk.

"Is anybody there?" asks Hazel, the leader of the paranormal investigation that WSS, coldrain and K! are undertaking this evening, in hope of getting some *proper* ghosts into this special Hallowe'en issue. "Speak to us, spirit! Move the glass to the word 'yes' if you would like to communicate with us…"

The glass starts to move atop of the Ouija board.

"Come on, spirit, you're doing very well. Move to 'yes' if you'd like to speak to us…"

The glass moves some more.

"Well done, spirit!"

The glass moves quicker… and arrives on 'no'.

"He must be grumpy," says Loz.

Built during the reign of James I and a Grade One listed building, Charlton House today serves as a municipal building for the Greenwich Borough Council and houses the local library – but its history is scarier than any late library fine.

Some 60 years after the building's finished construction in 1612, ownership of the home went to Sir William Langhorne, Agent of Madras, in 1680. It is said his ghost wanders the corridors, turning doorknobs, which seems like a pretty boring hobby for a ghost. Scarier still, however, residents of the mansion and indeed employees today have said they've seen a servant girl in Jacobean dress, carrying a dead baby in her arms. During reconstruction post-World War II, workers found the mummified remains of a small child walled up in one of the home's numerous chimneys.

Most notorious, though, are the numerous reports of an amorous spirit, denied an heir in life, who spends his days in death searching for… well, a shag, basically.

"I'm not having no ghost shagging me," pants an unidentified member of While She Sleeps.

Back to the Ouija board, and again Hazel asks the nether to communicate with us, to push the glass to the word 'yes', or even to spell out their name.

"What happens if the spirit is foreign?" enquires a member of coldrain, which, when you think about it, is a very sensible question.

"Oh, we've had all sorts come through," says Hazel. "We've had French ghosts – we've been sat here with a French dictionary, trying to work out what they're trying to say!"

"Also, you have to remember," adds Paul, who alongside Hazel is our fellow investigator tonight, "due to the age of this building, a lot of people who worked here – servants and the like – would have been illiterate, so sometimes what we get is nonsense…"

"THIS GHOST MUST BE GRUMPY!"

LOZ TAYLOR, WHILE SHE SLEEPS

"That'll be me when I die," says another unidentified member of While She Sleeps.

"Speak to us, spirit!" implores Hazel, and lo, the glass begins to move once more. Straight to the word 'no'.

"Oh, it's like that, is it?" says Hazel, and she and the rest of our team retreat to the library's lobby.

What follows is some table-tipping, which is impressive, in that the table does indeed tip, but most of us agree that if we were dead, we'd be too busy scaring people we didn't like in life to be mucking up strangers' tables. Yet, there is an odd moment when we retreat to an alcove and set up motion and heat detectors, which in turn trigger flashlights, where not only does one of the WSS camp feel a torch pulled from their hand, but the flashlights turn on and off at random.

"Where do you get this ghost-hunting stuff?" we ask.

"Oh, you know, eBay," says Paul.

Peter Venkman would be proud.

To close the evening, we set the Ouija board up again in the lobby. Hazel (whose company, Haunted Happenings, does this stuff two or three times a week) is excited about the increased possibility of communication with the other side, due to all the 'energy' we've created in the room.

"Spirit, speak to us…"

The glass starts to move to the letter 'P'.

"That's great, spirit. Are you spelling your name?"

The glass moves to the letter 'E', then 'T', then 'E'…

"Are you Pete?" asks Hazel.

The glass moves to the word 'yes'. Loz and Masato are almost jerked from their sleep thanks to the ferocity of the movement.

"And where are you, Pete?" enquires Hazel.

The glass begins to move, much slower than it just has done. First to the letter 'H'…

Someone, and we're presuming it's a member of While She Sleeps, says, "Hull!" but nobody laughs. The mood has taken a more serious tone than before.

The glass moves to the letter 'E'.

"Come on, spirit, you're doing well," says Hazel.

The glass moves to the letter 'L'.

All around the table, mouths are shaped like a tube tunnel.

The movement of the glass forms a sharp circle, back to 'L'. HELL.

"Right, let's stop this," says Hazel, turning the board upside-down, ordering us to release our hands from the tumbler on the count of three (Loz goes on one).

"I'm not having dark spirits ruin this evening…"

Days later, we all die horribly (that didn't really happen, we just couldn't think of any other way to end this feature).

See you in the pit, Pete!

FOR YOUR GHOST-HUNTING NEEDS, SEE HAUNTEDHAPPENINGS.CO.UK. COLDRAIN'S NEW ALBUM, VENA, IS OUT NOW VIA HOPELESS RECORDS

MOST HAUNTED

WANNA SEE A GHOST FOR YOURSELF? GET TO A GIG AT ONE OF THESE VENUES…

EMPIRE THEATRE, SUNDERLAND

Not only is this plush Wearside concert hall hosting Green Day's American Idiot Musical next May, but it's rumoured to be haunted by the late Carry On… star Sid James. Sid died onstage of a heart attack in 1976. Other rumoured ghost sightings are said to be of former music hall star Vesta Tilley, and stage manager Molly Moselle.

ROYAL ALBERT HALL, LONDON

Muse, Opeth and The Who have all slayed London's iconic hall – as well as two giggling Victorian school girls, a 'pasty faced Victorian gentleman' and Father Willis, a stooped figure in a black skull cap. Owners of the venue were so concerned as to their presence that in 1996 they hired ghostbuster Andrew Green to shoo them away.

BARROWLAND BALLROOM, GLASGOW

Glasgow's most famous rock venue is rumoured to be haunted by a ghost named James. Paranormal investigators who researched eerie goings-on at the venue discovered the presence of said spirit, who is reported to have a scar across his face. Employees said the description matched a doorman who'd died years before.

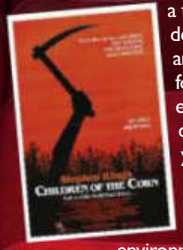
Hallowe'en SPOOKTACULAR

FRIGHTRAIN!

SLASH DOESN'T ONLY KNOW HIS WAY AROUND A GUITAR – WITH SLASHER FILMS, HE KNOWS ALL ABOUT MAKING HORROR MOVIES, TOO. SO, WHO BETTER TO GUIDE US THROUGH MAKING OUR OWN SPOOKY MASTERPIECE?

THE PERFECT... SETTING!

"How impactful you make your setting has a large impact on the overall ambience of your film. I'm working on a film that's going to be set in the dense jungle of South America, and what you have to do is focus on ways of making that environment as menacing and dark as possible. Alternatively you can look at something like **Children Of The Corn** [1984], which is set in a much more open, less claustrophobic environment, but is equally impactful."



THE PERFECT... PACING!

"This is such an important aspect of horror, and one which not enough people take the time to fully appreciate. The idea of the slow burn is incredibly powerful – if the story carries itself well enough without having to reveal everything at the start, then that is the sign you've got something excellent on your hands. **Rosemary's Baby** [1968] is a perfect example of that idea. What it does brilliantly is make sure you've built up a relationship and a rapport with everybody in the film and then, when things start to go wrong, you *care* more about the outcome."

THE PERFECT... SOUNDTRACK!

"A score and sound design can be as much as half, or even more, of the impact of the movie. A score creates and/or supports the vibe of what the scenario is, so it can be tremendously ominous or it can offer a haunting melody that permeates your mind and creates a feeling of foreboding while you're watching. It's a waste of a good movie if you just put a crappy score over the thing. There are some movies that are scary almost solely because of the sound design. **Drag Me To Hell** [2009] by Sam Raimi is a really good example – all the tension and scares are based on what you are *hearing*."

THE PERFECT... KILLS!

"Kills are usually a prerequisite for horror movies. That being said, I'm one of those people who prefers kills that leave a lot to the imagination. I'm not a big gore fan. What makes a great kill, in my eyes, is something that you totally did not see coming and offers a genuine element of surprise. If you *are* going to go down the gore route, you need to make sure it looks as visually arresting as possible without spending too much time on the cause the death."

THE PERFECT... SHOCKS!

"Horror is designed to unnerve, unsettle and build up tension. In this day and age, though, it can be difficult to provide moments of real shock because we live in more and more shocking times. That being said, I saw something the other day that shocked me even though I knew it was coming. I watched **The Green Inferno** [2013] and the first kill of the movie they straight-up gouge this guys eyes out – it was super-effective because even though I was expecting something uncomfortable, the actual act of this guy getting killed like that felt like it came from nowhere. I was sat there like, 'Fucking hell!'"

"I'M NOT A BIG GORE FAN!"
• SLASH •

THE PERFECT BADDIE!

YOU CAN'T HAVE A HORROR MOVIE WITHOUT AN ABSOLUTE GIT. HERE'S HOW TO MAKE THE ULTIMATE ONE!

THE WEAPONS OF...

"My favourite guy in horror films is almost always the bad guy, but they need to have some originality. I'm over people with machetes and axes – I'm more into the supernatural. I'm talking Linda Blair in **The Exorcist** [1974] or Creature From The Black Lagoon [1954] – that's what my ultimate baddie is like."

THE LOOKS OF...

"To me, the last great era of really recognisable horror movie villains were **Mike Myers** [Halloween], Jason [Voorhees] and Freddy Krueger. Those guys all have such a distinctive look that you could happily pick any of them. The key thing is that you can close your eyes and someone say their name and they are right there with you in an instant."

THE ATTITUDE OF...

"There's a myriad of things that make for a great horror bad guy, and the personality and attitude are up there near the top of the list. In terms of ultimate, I'd say somebody like Jack Nicholson in **The Shining** [1980] is a good pick. He's so unhinged, so deranged and brilliantly terrifying."

THE NOISES OF...

"I'm not the sort of person who is into those horror 'catchphrases' you hear bad guys spew – I'm into the silent-but-deadly school of things. What *is* cool is if they have a 'signature sound'. When Leatherface in **The Texas Chain Saw Massacre** [1974] starts his chainsaw, you know something bad will happen!"

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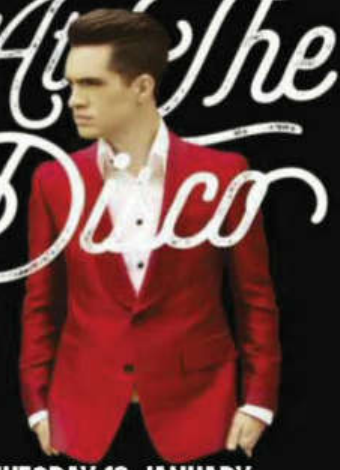

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CHILLY

ASHESTOANGELS

"This shoot was ace, it had everything: a graveyard, goths and teeth, plus any time I get to play with blood I'm happy. Plus, I handed out the teeth at our show that night with no explanation whatsoever! What scares me most is dark water – something about not being able to see what's beneath me really chills my bones! I once climbed the old pier in Brighton on a stormy night, which was both stupid and terrifying. The perfect combination!"

KERRANG!

PHOTO: THIRDEYEVISUALS.COM.AU

WINSTON McCALL: "I didn't realise it was gonna come out as creepy as it did. What scares me the most? It's kinda weird, but open ocean – open ocean *terrifies* me. If anyone's ever been out further than they can see land, and has been in a small boat, it's absolutely fucking terrifying, and the colour of the water is absolutely terrifying. I know it's not a snake or Dracula or anything, but drop me a couple of kilometres off land and I'll be probably scared to death and not be able to swim back."

MATT HEAFY
TRIVIUM

PHOTO: RAYMOND AHNER

"It was pretty amazing to see that a venue I had been playing for years had an additional two-to-four stories to it. At the top, where we shot the photos, was a gigantic theatre set for plays; I sort of wish the shows took place up there. It looked like something from The Great Gatsby or Phantom Of The Opera up there. Spiders are certainly something I don't dig in life. I was bitten on the lip by a giant spider as a kid. The most terrified I've been in my life was years back, waking up and seeing figures standing over my bed. After staring for an hour or so at these shapes, I finally turned the light on only to find nothing there. That instant was what inspired the title to The Ghost That's Haunting You."

KERRANG!

LYNN GUNN
PVRIS

PHOTO: PAUL HARRIES

"Doing this shoot was rather fun! I remember we did it in an awesome photo studio in London. I got to get a little crazy and creepy and weird, which is obviously right up our alley. I also really enjoy that this shoot involved some fun little camera tricks with multiple exposures. My biggest fear is some sort of plague or global epidemic. The thought of being stuck inside my body while it shuts down or something inhibits it is absolutely terrifying to me."

KERRANG!

PHOTO: PAUL HARRIES

BEN BRUCE: "I'm most scared of contracting herpes from Cameron [Liddell, guitar]. He'll share drinks with you and not tell you. In fact, even my cheese and onion pasty I had for lunch today, I left it on the side and he started eating it without telling me. I caught him, though. He's a man riddled with disease."

CHRISSY COSTANZA AGAINST THE CURRENT

PHOTO: PAUL HARRIES

"The shoot was awesome and a lot of fun! I've never done anything like it before, and I wouldn't consider myself to be anything close to a frightening human, so it was fun to try and pretend to be a bit scary. I'm such a scaredy cat. Every time I'm home alone I'm convinced someone's going to break in and I'm going to have to fend them off with a kitchen knife."

WILL GOULD
CREEPER

PHOTO: PAUL HARRIES

"The Hallowe'en shoot was really fun. Paul Harries and I tried a bunch of different stuff and ways to hold all of those twigs. I'm still pulling little bits of them out of the inside of that hoodie! We're always so up for anything spooky, so this was super-fun for me. I think what scares me the most is the idea of being abducted by aliens. There was a year where I really went very far down that rabbit hole and it was all I read about. I became a paranoid wreck who couldn't sleep with his back to the window (*laughs*)."

KERRANG!

LZZY HALE
HALESTORM

PHOTO: RAYMOND AHNER **DIGITAL ART**: STEVE HORSFALL

"The shoot was so much fun, I had to get my creep on, complete with spooky dolls. We did it in an old elevator at the Regency Ballroom in San Francisco. People still had to use it, so I would just stay in costume and freak everyone out who entered! I don't scare easily, I love horror films. Reality is scarier – the one time I was truly terrified was the last time my little brother [Halestorm drummer Arejay] was in the hospital, I don't know what I'd do without him… I still have nightmares that involve his death."

The EVIL SHRED

PUNK HEROES **RADKEY** MIGHT HAVE SHUNNED THEIR LOCAL TRICK-OR-TREATERS, BUT THEY KNOW A THING OR TWO ABOUT THE WORLD'S DARKER CORNERS…

WORDS: MARK SUTHERLAND **PHOTOS:** PAUL HARRIES

Hallowe'en in St. Joseph, Missouri, and, as in every other city in America, the locals are going for it in a big way.

The streets are thronged with spookily-dressed kids in search of treats. Every house in the street has been decorated for the holiday – except for one. The Radke family residence remains in darkness, and all knocks at the door from candy-seeking kids go unanswered. But listen carefully and you might just hear some demonic laughter…

"We wanted our own candy," laughs Isaiah Radke. "We'd turn off our porch light and let 'em fuck off…"

Isaiah is now all grown up and the bassist in brilliant punk rockers Radkey, alongside his brothers and partners in trick-or-treat avoidance, Dee (vocals/guitar) and Solomon (drums). But he and his siblings still play by their own rules, and laugh in the face of convention.

They always stood out in St. Joseph, their home-schooling and love of punk marking them out as "weirdos" in the conservative Midwest. And they still stand out now as one of the most exciting new bands on the planet. This is the story of how they emerged from the shadows…

"I'M FASCINATED BY WEIRD SHIT…"

● ISAIAH RADKE ●

Kerrang!'s pictures may portray Radkey lurking threateningly but, in fact, Isaiah, Dee and Solomon were never the sort of kids to hang menacingly on street corners. Instead, they scared the hell out of their hometown by forming a band.

"There's nothing to do for underage kids in St. Joseph," spits Isaiah, the band's spokesman. "We had to get out of there if we wanted to live as a band."

Consequently, Radkey now live in the more cosmopolitan Kansas City. But, however much they disliked it, St. Joseph turned them into the band they are today. Home-schooled kids make for unlikely rock heroes but, after a lifetime of boredom, when they first formed the band in 2010 – when Solomon was just 13, Isaiah 15 and Dee 17 – this band of brothers found it was furious hardcore that poured out.

"It was always us against the world," says Isaiah. Sometimes literally. The Radke bros may have spent most of their childhoods outside of the traditional school system but, curious about the 'real' world, both Dee and Isaiah did spend one year in high school.

"I was a good kid," says Isaiah, "but other kids would fuck with your record. That would send me on a rampage… Well, it never actually happened, but it definitely *would* have happened."

He recalls how "steaming angry" he once became when a few kids talking through a play rehearsal meant everyone was threatened with punishment. "I was probably going to choke someone out," he seethes.

Because, just as with their hometown, there's a sinister underbelly lurking beneath Radkey's surface. According to Isaiah, St. Joseph's streets hide a network of meth addiction, meaning houses explode without warning as people cook methamphetamine inside.

Radkey have had their blow-ups, too. In the early days they had to battle prejudice (one local venue turned them down for a gig saying they "didn't book rap groups"), while, when visiting New Orleans on their first tour, someone threw a knife at them onstage.

"I think he was just fucked-up," shudders Isaiah. "The worst thing was, the door guy gave the knife back to the dude who threw it…"

Nowadays, thankfully, Radkey crowds are more interested in showering the band with affection than blades. Isaiah, however, admits he's fascinated by the darker side of human nature.

That manifests itself in the band's love of slasher films and Stanley Kubrick movies. Isaiah is obsessed with A Clockwork Orange, Kubrick's vision of a brutal, dystopian future Britain, featuring a thug called Alex and his gang of 'droogs'.

"My favourite part is that you could make such an evil character loveable," says Isaiah.

And Radkey's debut album, Dark Black Makeup – released in August – certainly doesn't shy away from the dark side. There's a hint of spook-punks Misfits in Dee's vocals and the title-track's monster that wants to destroy the world. But the real horrors are found in the human characters: Feed My Brain's creepy teacher-pupil relationship, the protagonist in Sank who's sleeping with a woman *and* her daughter. Those are made-up stories, but the green-eyed despair of Parade It is ripped straight from Isaiah's own experience.

"I'd been in a relationship," he says. "I had this show and she basically made-out with her new boyfriend in front of the stage the whole time. It's pretty shitty, especially if you know how horrible that was for me."

Isaiah admits he has a "fascination" with the "weird, dark, desperate shit" that drives people to do "fucked-up things". But many a nice young band have turned into monsters as they climb the rock ladder. Who's to say that he won't be just as bad in a few years' time?

"I couldn't do it," he insists. "That's why it comes out in the music. I'd feel like death if I did any of the things we write about. I don't have it in me."

What Isaiah and his brothers do have, however, is a purity of rock'n'roll spirit that will help power them to stardom. They may have graduated from the punk rock scene, but they're not about to get hung up on "selling-out".

"We're not interested in [saying], 'It's not cool to be a huge band,'" he says. "That just means you're *not* a huge band, and you secretly want to be. The idea of being able to play in front of a lot of people is amazing."

And on their upcoming UK tour, that's exactly what they're going to do. And if small-town America, the U.S. educational system and crazed fans couldn't stop Radkey, surely nothing can. No tricks, you're in for a treat.

RADKEY TOUR THE UK THIS WEEK – SEE THE GIG GUIDE FOR INFO

Hallowe'en SPOOKTACULAR

TICKET TO Hell

WHEN **SLIPKNOT** ANNOUNCED THEY WERE OPENING UP THEIR OWN SCREAM PARK, WE COULDN'T RESIST TAKING UP THEIR INVITATION...

Slipknot might have asked us to 'Be prepared for Hell' on .5: The Gray Chapter, but, frankly, that seems like a walk in the park after an evening spent at their first-ever Scream Park in Sacramento, California. Still, at least the terror on show has replaced the sight of Steel Panther's post-show dressing room in our burned-onto-our-retinas nightmares. Sweet dreams, eh...

Radkey's Trick-or-treat Rules, Part One: Haribo Or Bust (From left: Isaiah, Dee and Soloman Radke)

We've doubled-up on our boxers, so what could possibly go wrong?

A small reminder never to share a dressing room with Slipknot

We're not too sure about Clown's new get-up. 2Ks at best

Interestingly, this is only the seventh worse-off we've ever seen 'Chris Fehn'

We've heard some horror tales about tour bus bunks, but this takes the blood-soaked biscuit

So THAT's why Slipknot kept the identity of their new drummer a secret for so long

Aaaand that's enough of this for one evening. Anyone for dinner?

LITTLE BOX OF HORRORS

ISAIAH GIVES US A CRASH-COURSE IN TRICK-OR-TREATING, RADKEY STYLE...

TOILET-PAPERING

"You wrap the whole house in toilet paper, and put it in the trees and everywhere. That's not too serious – it's not bad to tidy up, you just grab a big bowl or something. I'd like to wrap the door so much that you can't get out – I've never seen someone do that, but that would be really cool."

CHOCOLATE POO

"This is for a more serious offence. It would depend on how many houses have denied me candy – if I'm on house number four without getting any treats, this is going to happen. You take a melting chocolate bar and smear it on the door. It makes it seem like it's crap. It looks a lot worse than it actually is!"

EGGS AND FLOUR

"Throwing eggs is the most dastardly one, but also the most fun. I'd be a dick and throw them on the welcome mat – they'll *never* get them out of that. I could do flour as well, just to make it real bad. What would I do if the owner came out? I'd love to say I'd throw the eggs at them, but I'd totally just run away..."

THE MOVIES THAT TERRORISED MY LIFE

YEAH, YEAH, MUSIC SAVES YOUR LIFE. BUT WHAT ABOUT THE FLICKS THAT MAKE YOU FILL YOUR PANTS ON HALLOWE'EN? LET HORROR BUFF **FRANK IERO** TALK YOU THROUGH A NIGHT OF TELEVISUAL TERROR!

THE FIRST HORROR MOVIE THAT I EVER SAW WAS...

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER

"I saw this with my dad when I was in the fifth grade, or something. I was not only fine with it, but *way* into it, and watched the whole thing all the way through with absolutely no problem. If you want to know the first horror film I saw but *didn't* make it all the way to the end of, that's The Exorcist. But we'll get to that later!"

THE BEST HORROR MOVIE BADDIE IS...

FREDDY KRUEGER
A NIGHTMARE ON ELM STREET

"I almost want to say [Freddy actor] Robert Englund more than Freddy Krueger, because he *is* that role; there is no Freddy Krueger or Nightmare On Elm Street without Robert Englund. It's so embedded in him as an actor. He was terrifying-as-hell in the first two Nightmare On Elm Street movies, and after that kinda became this iconic figure that you really looked out for. He's the man, basically."

THE BEST HORROR SEQUEL IS...

FRIDAY THE 13TH PART VII: THE NEW BLOOD

"The first one that springs to mind is …New Blood with Corey Feldman and Jennifer Banko in it. Jason Voorhees [hockey-masked bad guy] comes back from the bottom of the lake and starts causing all kinds of mayhem again. I dunno, I just think it's the one of all those I enjoy the most. There's enough to pick from!"

THE SCARIEST NON-HORROR FILM EVER MADE IS...

JACK AND JILL

"That movie is fucking terrifying, man! If you've not seen it, you really have to. It's Adam Sandler playing both a twin brother and sister, and then Al Pacino falls in love with her. At the end there's a Dunkin' Donuts commercial where Al Pacino sings, and it's un-fucking-believable. Horrifying."

THE MOVIE WITH THE BEST KILL IS...

THE STRANGERS

"The best kills are all the brutally realistic ones. There's this death in that movie The Strangers – which I think is a fantastic film, by the way – that's really slow and drawn-out, and you can see the life drain out of the victim. There's also one in the movie Funny Games where they shoot the husband in the face with a shotgun, and the wife is tied up, and there's this really drawn-out scene of her struggling to get up. It's just *so* fucked up. The scariest things to me are the ones that feel based in reality, you know?"

THE FILM THAT STILL SHITS ME UP IS...

THE EXORCIST

"It has to be The Exorcist still, man. That memory of watching it all those years ago and not even being able to make it to the end has lasted with me throughout the years. That first time you see her

WORDS: TOMAS DOYLE

THE WORST HORROR FILM OF ALL TIME IS...

PARANORMAL ACTIVITY

"The worst things I've seen recently have been those Paranormal Activity movies; they're just so fucking dumb. There's, like, six films and I just don't understand it at all – nothing happens in those things! The way they are marketed is genius, but you wait and wait for something to go down, and then the lights come up and it's the end of the thing and you're just there going, 'Is that *it*?!' Garbage."

face… *Jesus Christ!* I own it and I look at the box sometimes and that is literally enough for me. I'm like, 'I'm gonna go and do something else now and not bother with a film.' It's just too much!"

THE GORIEST MOVIE I'VE EVER SEEN IS...

CANNIBAL HOLOCAUST

"I've been thinking about this a lot, and I remembered that in [notoriously sick 1980 video nasty] Cannibal Holocaust they kill a fucking turtle, man. I think it's real, too! Back then, I don't think there was a lot of rules about that kind of thing, and a lot of stuff got done that's pretty questionable. It's a super, super fucked-up movie, and that is one of the grimmest, goriest things I have ever borne witness to in my entire life."

THE FILM WITH THE CREEPIEST MOMENT IS...

THE DESCENT

"The bit in The Exorcist where Father Karras [Jason Miller] falls down the stairs is really, really messed up. But then there's also that film The Descent, where this group of girls go into a rainforest and get stuck in all these tunnels. It's ultra-claustrophobic and really, really scary. I actually watched it on a plane, which caused me to freak out quite a lot. I don't do well with super-tight spaces at the best of times, so to watch that on a plane was a pretty stupid idea."

MY FAVOURITE HORROR HERO IS...

ASH WILLIAMS

THE EVIL DEAD

"He's just a fucking badass, isn't he? Evil Dead is a great film but, like Freddy Krueger, I feel like [Ash actor] Bruce Campbell is so vital to that role. He acts it so brilliantly that he becomes part of the legend, and whenever you see him you're instantly on his side and right there with him. He's not just one of the best horror movie heroes, but one of the best movie characters of all time, too."

THE BEST HORROR FILM EVER MADE IS...

THE OMEN

"This is such a hard question! I tend to like stuff with really good pacing and a sense of atmosphere and intrigue to it. The Omen is a brilliant example of that, because it builds and builds at just the right pace that you're on the edge of your seat right until the last throes. There was another film recently called The House Of The Devil that I thought was one of the best in recent memory. There's a lot of horrible stuff out there at the moment with no sense of build or dramatic structure – loads of those possession movies are so fucking bad for just hitting you over the head with the same thing over and over again! The Omen is just tense!"

YOU HAVE BEEN WARNED
IF SOMETHING FRIGHTENING HAPPENS TO YOU TODAY, THINK ABOUT IT
IT MAY BE
THE OMEN
GREGORY PECK LEE REMICK
THE OMEN

TURN IT UP TO 12

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ANATOMY OF A ROCKSTARGH

KIER KEMP
FEARLESS VAMPIRE KILLERS

IF YOU WANT TO TRICK-OR-TREAT AT THIS FRONT HOUSE, DO SO AT YOUR PERIL...

fig.1

THE BEST HORROR MOVIE SCARE IS...

"In The Conjuring [2013]. There's a bit where someone's hiding in a cupboard, and these hands just come out of the darkness and clap twice. That one moment fucked me up! I'm less scared of realistic things than I am of supernatural horror."

fig.2

IF I PLAYED THE ULTIMATE SHOW ON HALLOWE'EN IT WOULD BE...

"At the Royal Albert Hall – you could dress it up nice and spooky. We'd definitely bring Creeper along, and I'd hire in some extras. You can get these interactive zombie experiences now, where you get to go and battle them, so I'd hire out all those zombies and have them wandering around the place!"

fig.3

THE BEST COSTUME I EVER WORE WAS...

"Probably also the worst, when I dressed up as a mummy and used toilet roll for bandages. It looked damn convincing at the start of the night, but it wasn't overly durable and built to last. I've been zombies, Grim Reapers and Freddy from A Nightmare On Elm Street. I was a teenager when I did that, so I didn't need to make my skin look all horrible!"

fig.4

THE BEST PRANK I PULLED WAS ON...

"Some little-shit trick-or-treaters. We filled a Super Soaker up with water mixed with an insane amount of crushed cloves of garlic! I think some might have gotten in their eyes, because there were a few screams of pain, but I'm sure they were fine! And hey, we guaranteed they were vampire-proof – that was our motivation, it was just about keeping them safe."

"I FILLED A SUPER SOAKER WITH GARLIC!"

• KIER KEMP •

fig.5

THE BEST MOVIE TO WATCH ON HALLOWE'EN IS...

"The Haunting [1999], which is hilariously terrible. I watched it when I was 10 or 11, and I was quite a sensitive child, so it really scared me. My mum worked at the local video library and she told the meanest girl in my year that I was scared by it, and I somewhat felt the repercussions of that! Watching it as an adult, I found myself thinking, 'What the hell scared me about this!?'"

fig.6

THE BEST SWEETS FOR TRICK-OR-TREATERS ARE...

"Chocolate liqueurs, because I'm a big chocolate fiend, and combining it with booze can never be a bad thing. One year, I'd been trick-or-treating and got a nice haul – a lady gave us these spherical balls covered in tinfoil. When we got home I unwrapped them and they were just raw Brussels sprouts!"

fig.7

THE BEST ALBUM TO GET YOU IN THE MOOD FOR TRICK-OR-TREATING IS...

"The soundtrack to The Nightmare Before Christmas [1993], by Danny Elfman. It's fantastic in every possible way, and if you don't feel pumped to go out, pillage and prank and get as much chocolate as you can, there's something not right with you. The first track from Set It Off's Duality sounds like it could be on a horror movie soundtrack, too. Though, if you want to pick the best 'scary song', go with Scream by Avenged Sevenfold. It starts with a scream, you know..."

fig.8

THE SPOOKIEST BOOK TO READ ON HALLOWE'EN IS...

"Anything by M.R. James – his short stories are amazing. They were written in the early 1900s, and we have some audiobooks that we listen to on tour, which are not at all cheesy. The way he writes is quite aristocratic and Victorian in style, and he always paints a nice scene and then, slowly, really sinister stuff creeps in to the point it's really fucking scary. They're not the best thing to be reading on your own late at night, trust me!"

fig.9

THE SCARIEST GAME TO PLAY ON HALLOWE'EN IS...

"The original Resident Evil, on PlayStation. You can't beat it! I think the best modern one is Alien: Isolation [2014]. It taps into that same sort of primal fear, and it fucks you up really badly. You're in a scenario taken from one of the movies, but you're virtually unarmed. It's more about hiding and being stealthy, and it focuses more on atmosphere than action. Damn, it's scary!"

WORDS: DAN SESSOR PHOTO: PAUL HARRIES

TALES FROM THE KRYPT!

CHILLING VOICES... MYSTERIOUS FOOTPRINTS... PACTS WITH SATAN... WE OPEN THE BOOK ON ROCK'S MOST **BLOOD-CURDLING EXPERIENCES...**

WORDS: EMILY CARTER, JAMES HICKIE, NICK RUSKELL, AMIT SHARMA, DAN SLESSOR

"WE SAW A LITTLE GIRL'S FOOTSTEPS..."

● ASHTON IRWIN ●

ASHTON IRWIN, *5 SECONDS OF SUMMER*

"I live in a suburb in Sydney near an RAF base. Back in the 1960s and '70s, they moved all these tops of houses over from Switzerland, because that's where they built them, and they plonked them on top of new foundations for the pilots to live in. I used to live in one of these houses with my family, and this one time, we took off the [door] screen to clean it, because it had gotten really dusty. We put it down on the grass… and there were hundreds and hundreds of little footprints all over it. My mum told me then that she used to see this little girl standing at the end of her bed, and then one day I woke up and it was freezing cold in the middle of summer, and I saw the same little girl. It was very scary – and very real."

ALEX GASKARTH, *ALL TIME LOW*

"I've been ghost-hunting a bunch of times. It always really came to nothing, but there was this one time that really creeped us out. I can't remember where we were, but we were in this tunnel system beneath a building that dated back to the early 1900s, and we'd heard that a lot of people had gone down there to steal copper and had gotten stuck. We had this guy escorting us, and he said that every now and then they have these collapses and have to shut everything down. We filmed in night-vision the whole time we were down there, and couldn't really see anything other than what was on the camcorder screens. But when we played everything back later on, we heard this background noise, so we played it back with the volume turned up higher… and heard this voice quite clearly saying, 'Get out!' That was absolutely terrifying!"

IVAN MOODY, *FIVE FINGER DEATH PUNCH*

"I'm not scared of the other realm or ghosts and phantoms, and at a very, very young age I thought it would be cool to dabble in Satanism. I was about 12, I think, and my parents were just getting divorced. I was in the middle of a shithole and we had *nothing*. One day, I remember looking up and saying, 'You know what? If you want this soul, you can have it, but this is what *I* want…' So, I wrote down all the things I wanted in life and then I crumpled up the piece of paper and threw it in the trash can. And you know what? I got *everything* I wanted – even this band. That's awesome… but I guess it means that one day some*thing* will collect my soul to pay the debt…"

TONY IOMMI, *BLACK SABBATH*

"We recorded the [1973] Sabbath Bloody Sabbath album in Clearwell Castle [in Gloucestershire], down in the dungeons. Weird stuff started happening while we were there, though I'm not sure how much of that was down to how much we were drinking! But [drummer] Bill Ward was staying in the room where, apparently, in olden times the maid had killed herself. She'd thrown herself out the window. Bill woke up in the middle of the night, convinced he had seen this woman running through his room! So, he started sleeping with a huge dagger by his bed. We all laughed at him, like, 'What good do you think a knife's going to do against a ghost?!'"

MATT TUCK, *BULLET FOR MY VALENTINE*

"I've had a lot of moments that I could reel off that stand out as, if not creepy, then definitely *strange*. I've had orbs flying around me while I've been being filmed doing vocal tracks, and the same thing happened to my son when we filmed him, too, so he has the same thing as me. But the one that stands out is when we did an episode of the TV show Most Haunted with Yvette Fielding. We went to this old manor house somewhere in West Wales. While we were in there, I was hearing things that no-one else was hearing. Yvette was calling out to the spirits, telling them to answer and make themselves known. There was this one point where I heard the word 'no' being spoken. After we came out, we looked back at the footage; they really amplified it up, bringing the sound up as loud as they could get it. Right at that moment before I spoke, you could hear this whispery voice saying, 'No!' That was a truly spooky moment!"

> "ORBS FLEW AROUND ME IN THE STUDIO"
> • MATT TUCK •

JACOBY SHADDIX, *PAPA ROACH*

"I could have sworn we saw a ghost at this place the Paramour Mansion, where we were making the [2006] record The Paramour Sessions. One night I looked down the hall and saw this 200lb African-American lady with a big old Afro, wearing a silk see-through negligee, just standing there, staring. The house is supposed to be haunted. It's where our then-drummer, Dave Buckner, lost his shit in a particular room. He felt this presence and it drove him pretty crazy. There must be something in it because after we'd finished recording there, My Chemical Romance were in next to make The Black Parade, and their bassist, Mikey Way, stayed in that same room and he lost his shit, too. There's definitely something going on in that house…"

JASON AALON BUTLER, *LETLIVE.*

"One night, we went into a venue that's notorious for paranormal activity. It's called The Rave in Milwaukee, Wisconsin. My brother, who was an inspector for the police force in Milwaukee, told me the background of this place before we were there. So, when we got there, we went on a little ghost hunt. We got to this top level and there was nothing there – just this giant room… and a balloon. And there were *weird* things happening with this balloon, and things we said that provoked reactions from the balloon. Most of us ran, my friend Rambo and myself included. We were the last two in the room and as we were leaving – and this is the truth – the balloon was following us as if a little child was holding it…"

Hallowe'en SPOOKTACULAR

KLOBAAAAARGH!

GET KITTED OUT FOR HALLOWE'EN WITH THE FINEST SHOCK-INSIRED BAND WARES…

Vulgar Display Of Pumpkin – BOOSH! Which sounds better than Pump-tera, which makes us think of Philip H. Anselmo farting. Scary.
$15 (£9.78)
Pantera.com

Captain Spaulding was creepy enough in Rob Zombie's House Of 1000 Corpses. So, in toy form, naturally, he's even worse. Scary little git.
$9 (£5.87)
Amazon.com

You can shout at the Devil in any shirt you like, really. But he's more likely to listen to your grievance if you're wearing this, rather than a Bieber shirt.
£19.99
Motley.com

This is actually what passes for a light bulb in Chris Motionless' house. Not for goth-ness, you understand. He's too tight to put 50p in the meter.
$18 (£11.74)
Motionlessinwhite.com

Legend has it, zombies love hip-hop. We don't know why. Maybe because of Run DMC's cover of Walk This Way with Aaaaarghosmith…
£9.99
Grindstore.com

Pete Wentz is actually a vampire bat. Why else would he have complained so much about our garlic breath last time we saw him? IT ALL FITS, PEOPLE!
$25 (£16.29)
Falloutboy.gomerch.com

The Hallowe'en Spooktacular continues online all week, so check in at ***Kerrang.com*** *for even more frights!*

10 MOSHTASTIC WRESTLING THEMES

FROM SOUNDTRACKING ATTITUDE ADJUSTMENTS TO PUNCTUATING THE LAST RIDE, IN CELEBRATION OF THE RELEASE OF **WWE 2K16**, HERE ARE 10 WRESTLING THEMES THAT GET US OUT OF OUR SEAT…

1. STING – SEEK AND DESTROY

This live version of 'Tallica's tune, taken from their rookie effort Kill 'Em All, recorded at Woodstock '99, united one of the greatest heavy bands ever and one of the greatest-ever wrestlers; Sting, the icon of WCW. He used it between 1999 and that company's messy demise in 2001. And, even amongst the nonsensical plots of that era, it was absolutely thrilling.

2. EDGE – METALINGUS

The frantic, reworked version of Alter Bridge's Metalingus, from their 2004 One Day Remains record, is synonymous with the long, storied career of The Rated-R Superstar. It's actually the song Edge used until he retired from a neck injury in 2011!

3. CHRIS JERICHO – BREAK THE WALLS DOWN

It's been through many different iterations, but ever since the sometime Fozzy frontman debuted in WWE at the turn of the millennium, this has been the soundtrack to the rise and rise of one of WWE's most consistent stars. Okay, he comes and goes as he pleases now, but tell us you don't slide down your seat when you hear the intro's countdown…

4. SHAWN MICHAELS – SEXY BOY

This track actually features the vocals of the wrestler the theme soundtracks. And lyrically it clunks as badly as Cena's effort (but more on that later). Regardless, this is a great song, and the addition of the late, great Sensational Queen Sherri takes the song to another, admittedly camp as hell, level. SQUARK! SQUARK!

5. REY MYSTERIO – BOOYAKA 619

Debuted live by nu-metal survivors P.O.D. at WrestleMania 22, the luchador's fellow San Diegans' tune is impossible to hear without visualising Rey, bursting into the air, legs akimbo, then making his way down the ramp, inevitably getting beat up in the ring, before finally pipping his bigger opponent to victory through the use of sheer guts and guile. "BOOYAKA! BOOYAKA!"

6. TRIPLE H – KING OF KINGS

Once again, a song first heard by wrestling fans at Wrestlemania 22, before The Game's bout with John Cena for the WWE Championship. This tune by Motörhead (who, even going back to Trip's DX era, have received their fair share of cheques signed 'V. McMahon') is a corker. '*On your knees, dog*', cackles Lemmy, brilliantly.

7. KANE – SLOW CHEMICAL

A quick shout-out to longstanding WWE composer Jim Johnston, who not only wrote a ridiculous amount of classic WWE themes, but also wrote the melodies to a bunch you might not have known he did. Finger Eleven's name is on the credits for this, the longstanding walk-up theme to The Big Red Machine's fiery entrance, but it's Jim who told them what to play. It helped them out, mind; the Canadian's 2003 self-titled album, released a year after Slow Chemical debuted, was their first to achieve Gold status.

WHAT'S NEW IN WWE 2K16?

WWE 2K16 IS PACKED WITH AMAZING, ALL-NEW FEATURES. WHAT, YOU SAY? LIKE A SARDONIC STONE COLD LOVIN' CROWD, TAUNTING THE ROCK. LIKE ALL THIS STUFF!

The Lucha Dragons loved stroking their invisible cat

- Explore the biggest roster in WWE video game history! Raise some hell as your favourite WWE Superstars, Divas, Legends and more.
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- Utilise Creation Suite tools to develop your WWE Universe, including options to create, customise and compete with unique Superstars, Divas, Arenas, Shows, Championships and more.
- Define your legacy in Career Mode, making critical choices while rising through the ranks from NXT to WWE to earn a spot in the WWE Hall of Fame. Train, compete against others, conduct interviews, interfere with rivals or form the ultimate tag team.

WWE 2K16 is available 30th October on PS3, PS4, Xbox 360 and Xbox One

WWE 2K16

"STONE COLD'S THEME MAKES US WANT TO BREAK STUFF!"

8. JOHN CENA – MY TIME IS NOW

Like Shawn Michaels', somewhat impressively, the rhymes you hear on this, the theme of WWE's franchise player, are actually being busted out (forgive us, we like heavy metal, we don't really know what we're saying) by Mr Cena himself. '*Lay your ass down for the three-second tan!*' may well be the worst lyric ever, but it's funny and we like it.

9. RANDY ORTON – VOICES

In use since 2008, this song, by sons of North Andover Rev Theory, is easily the post recognisable, popular song of their 13-year career. And it's now at the point where it's fused with the persona of 'The Viper' Randy Orton. Here's a tip: listen to it on headphones. There's some creepy, whispering, 'voices' you won't hear when it's blazing from the TitanTron.

10. STONE COLD STEVE AUSTIN – GLASS SHATTERS

Breaking glass and bustin' asses, there's an argument that Stone Cold's Attitude Era theme, penned by second-gen nu-metal titans Disturbed, is the greatest wrestling theme of all time. It certainly makes us want to break stuff, which is sort of the point, really.

Tune into Kerrang! Radio on Friday 30 October to find out the Top 20 wrestling entrance songs as voted for by YOU, on the day the biggest WWE game in history hits the shelves.

Head to Kerrang.com now and you could win a copy of WWE 2K16, and a PS4 and TV to play it on!

KERRANG! RADIO

No shirt, still wearing a scarf. Are you too hot or not, mate?

VANS WARPED TOUR UK

ALEXANDRA PALACE, LONDON. 18.10.15

WORDS: TOMAS DOYLE, JAMES HICKIE, JAMES MACKINNON, NICK RUSKELL, TOM SHEPHERD
PHOTOS: CHRIS CASEY, IAN COLLINS

LAST WEEKEND, AMERICA'S WILDEST FESTIVAL CAME TO LONDON. WE TRACE THE CHAOS AS IT UNFOLDED AT WARPED UK 2015!

STAR SHOUT!

ANDY BIERSACK

BLACK VEIL BRIDES (VOCALS)

HOW DOES IT FEEL TO BE HEADLINING, SIR?
"It sucks… No, man, it's great! The UK is a very important place to us, and to headline a festival like this is truly an honour for us."

YOUR STAGE CLOTHES HAVE CHANGED AGAIN. WHAT GIVES?
"We change it every now and then. I have, in my house, in my garage, a huge amount of old stage clothes. And you know what I learned? What looks rock'n'roll onstage, looks like a male prostitute offstage."

BLACK VEIL BRIDES
KKKK

GREMLINS? WHAT GREMLINS? ANDY AND CO SQUASH THEM ALL UNDERFOOT

■ A BLAST of Nightrain by Guns N' Roses, a tolling bell and fire – *lots of fire*. Is there a more rock'n'roll way to start a show? Black Veil Brides certainly go all-out in celebrating their return to the UK, their "home away from home" according to Andy Biersack. But they're also buoyed by little touches from home – the recent successes of Andy's beloved American football team, the Cincinnati Bengals. Well, to utilise some football parlance, while it's a set rich with touchdown moments – a hefty Wretched And Divine, an epic In The End – it's not an easy win. There's a slightly embarrassing episode during Perfect Weapon when the PA cuts out, leaving the band gesticulating in near silence, completely unaware of what's going on. But Andy and the BVB Army soldier on to deliver a victory that's as much about the band's heart and connection with their fans as big riffs. Want proof? How about the fact that the necklace around Andy's neck tonight contains some of the ashes of Chris Holley – the band's guitar tech who passed away in June of this year – so that a part of him is still with the band as they continue to take over the world. And while tonight probably isn't the smoothest show BVB have ever done, it's a hard-won victory. *(JH)*

14:01 WELCOME TO WARPED! Right, where's the famed barbecues? The 'Punk Rock Summer Camp' vibes? The seriously long drives between cities?
14:02 …In America, that's where. This is Warped UK, and we do things differently here. So, it's cold outside, boiling hot inside, and there's a lot of punks descending on Alexandra Palace for one day. Let's do this!
14:58 Up first, **THE WORD ALIVE (KKK)**, half-an-hour later than planned due to stage construction overrun.
15:06 Unfortunately, it seems the sound desk has been forgotten in the rush to get everything ready, and Telle Smith and the boys are forced to labour through a mush of kick-drum-soaked noise. It's a shame, because in the brief glimmers where things sound passable, it's clear that there's a good band trying to escape.
15:10 Misinformed security block people getting into the Kevin Says Stage, meaning **BLACK FOXXES (KKK)** play only to the few who could get through. Their efforts are explosively feral, but it's a shame more couldn't hear it.
15:20 "We're not metalcore, but thanks for watching," laughs **ROB LYNCH (KKK)**. The acoustic punk-rock troubadour shows that you can still land a punch with an acoustic guitar (okay, he does have his backing band with him) and some hearty tunes.
15:38 **GHOST TOWN (KK)** debut a new song, Out Alive, but this melodically undernourished tune limps rather than runs.
15:52 A fair crowd has gathered for hotly-tipped electro-rockers **TIGRESS (KKK)**, greeting them with a roar that befits their moniker. Intergalactic grooves from their debut EP are euphoric while they last, but with material exhausted, they exit 10 minutes early.
15:55 It might be a bit nippy outside, but **MAN OVERBOARD**'s **(KKKK)** ultra summery pop-punk has got us ready to break out the sunglasses emoji.
16:10 As predicted, Love Your Friends, Die Laughing gets one of the most heartfelt sing-alongs of the day, and we've

Man Overboard: NERD ALERT!

Growth spurt hits at a weird time for Frank

STAR SHOUT!

FRANK CARTER (VOCALS)

HOW'S YOUR DAY BEEN?
"Good. Although I went to the toilet in a public toilet and someone recognised me. Next thing I know, I'm in the cubicle and I see these hands coming over the top! I had to have a word."

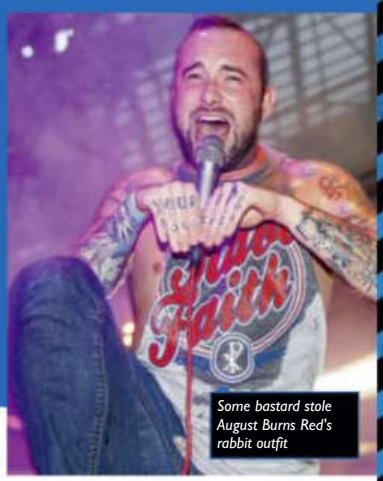
WHAT'S WARPED MEAN TO YOU?
"It's done so much for me, which I'm grateful for. Hopefully someone might see us, and then check out other bands, and we'll get a new generation of punks!"

FRANK CARTER & THE RATTLESNAKES

KKKKK

BRIT PUNK'S FINEST FRONTMAN BRINGS DANGER BY THE BARRELFUL

■ THE SIGHT of Frank Carter standing in the middle of a circle-pit the size of a crop circle with a mic held to his snarling mouth has become one of the most iconic images in British punk over the past 10 years. Yet no matter how many times you see it, no matter how many times you experience it, it's a view that never fails to raise the pulse. Tonight, here at Warped, The Watford Wolf is on the form of his life: angry, bloodied and still unbowed after a decade in the game, he delivers a set that goes off like a hand grenade in a landmine factory. Juggernaut rocks the very foundations of Ally Pally, Loss feels he is gobbing directly in your face and I Hate You does exactly what it says on the tin. In a post-Pure Love world, it's a perversely beautiful thing to see one of the country's most brilliantly apoplectic men turning back to the dark side with such venom: even Asking Alexandria and Black Veil Brides aren't spared a tongue-lashing from a performer who right now is playing like he's got nothing to lose and everything to destroy. "I'm here to show that you can still be fucking angry, even at 31," comes a set-closing war cry. And if he carries on like this, there's still many, many more years in Frank yet. *(TD)*



Some bastard stole August Burns Red's rabbit outfit

gone from the sunglasses emoji to that one with big red hearts for eyes. Excellent work, chaps.

16:26 "This is our first time in England in over six fucking years," announces **METRO STATION (KK)** frontman Trace (brother of Miley) Cyrus. Why so long, fellas? Oh, you split up…

16:45 "I wish people in America were as appreciative of music as you guys," Trace confides. If he deems this crowd to be appreciative, they must get a *really* tough ride back home.

16:52 It's time for **THE ROCKET SUMMER (KKK)**, who, it's fair to say, are not the most rockin' proposition on today's bill. But seemingly, they're one of the most anticipated.

16:59 Bryce Avary takes to his keyboard for a solo rendition of Walls, and the entire room feels like it's on the brink of tears. Okay, it's as saccharinely sweet as a birthday cake made entirely from cans of supermarket cola, but all the couples sharing a smoochy cuddle around us don't seem to care one little bit.

Metro Station's laser eyes were a sight to behold

17:00 The biggest congregation that the Jukely Stage has seen so far gathers for **FEARLESS VAMPIRE KILLERS (KKKK)** like a murder of crows.

17:10 And Kier and co don't disappoint, tearing through new song Like Bruises with more raw, feral energy than they've ever previously shown. Marvellous.

17:27 "I want to see circle pits *right now!*" **AUGUST BURNS RED (KKKK)** frontman Jake Luhrs demands. Seeing as they're by far the heaviest band on the bill, it'd be rude not to, really, wouldn't it?

Whatever Kier ate, it made his farts very pretty

17:33 "I want to see crowd-surfers." Jake booms. "Put these guys to work," he goads, pointing at the – slightly miffed-looking – security.

17:45 INDOOR WEATHER UPDATE. The overzealous use of a fog machine has reduced Eastbourne pop-punkers **ROAM (KKKK)** to silhouettes doing their best not to fall offstage.

17:50 They made it! To celebrate, we're treated to ROAM gymnastics – as frontman Alex Costello barrel rolls and somersaults his way through a breathless set.

"Hello, local birds? Yeah, we've found your missing nest..."

ASKING ALEXANDRIA

KKKK

DENIS STOFF MAKES HIS UK DEBUT. THE UK GOES NUTS FOR DENIS STOFF. EVERYBODY WINS

■ THERE'S NOTHING quite like coming home, is there? Indeed, judging from the grin on Ben Bruce's face, tonight's Asking Alexandria performance – the first-*ever* on British soil with new vocalist Denis Stoff – represents a *bona fide* milestone in an already wildly storied career. If Ben is chuffed, then Denis looks acutely aware of the significance of the occasion, too: prowling the stage like a big cat who has just been let out of its cage. Tonight, he shows that he is not just the match of his predecessor Danny Worsnop, but, in places, his superior. To that end, set-highlight The Death Of Me's volatile, violent chorus rips with a menace and energy that, in truth, was sorely lacking from AA's performances in the last days of Danny's reign. Elsewhere, eyebrow-scorching pyro, retina-shredding lights and enough riffola to sink a battle ship ensures this feels like a headline set which will be long remembered by the band's hardcore fanbase. With good-natured jokes flying across the stage throughout, it's clear that Asking are a band utterly re-energised, reignited and reacquainted with one another. And as a wall-shaking rendition of The Final Episode (Let's Change The Channel) closes proceedings, what is quite clear is that this is just the start of many more chapters in AA's already remarkable book. *(TD)*

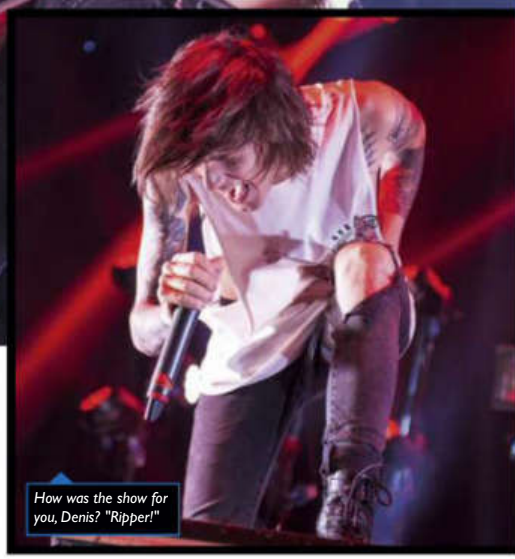
STAR SHOUT!

BEN BRUCE

ASKING ALEXANDRIA (GUITAR)

WELCOME BACK! YOU'VE BEEN AWAY A WHILE...
"We have! It feels good to be back, though, and especially to come back with something like this. It's great."

IT'S DENIS' FIRST UK SHOW. HELL OF A START, NO?
"We've been on tour a lot this year, so we were as ready as ever for this. But he's been shitting himself all day. Like, actually shitting himself. It's fucking disgusting, man."



How was the show for you, Denis? "Ripper!"

Ladies and gents, Chris Marti... Uh, ROAM

17:51 Some guy dressed as a Pokémon is going ballistic as **BOY JUMPS SHIP (KKK)** crack out some punky but slick tunes from their upcoming debut album.
17:53 Call To Arms breaks out the *'WHOA WHOA'*s. Pokémon approves.
18:05 Oh God, here come **ATTILA (K)**. Brilliant...
18:06 If it's possible for music to actually make you stupid, then it is happening right now at Ally Pally, as Attila's brainless mainman, Fronz, sings songs about 'sluts' and 'blunts' in the most annoying squawk imaginable. At a festival which is supposed to be about inclusivity, equality and understanding, garbage like this has absolutely no place whatsoever.

18:15 Pikachu and Iron Man have been spotted in the crowd by **BEAUTIFUL BODIES (KKKK)** singer Alicia Solombrino. Who knew they were pals?
18:22 "We're having fun at fucking Warped Tour, okay?" shouts Alicia. Yep. She and her pop-punk upstarts are fizzier than a Dip Dab, and their enthusiasm leaves a huge dent on today's crowd. Keep an eye on this lot.
18:29 "If you see us being really tired, we're sorry," apologises **JOHN COFFEY (KKKK)** singer David Achter de Molen. You're kidding, right? You've invaded the audience twice already, mate!

Nose-mics: a Memphis May Fire essential

18:40 David pinballs from wall to ceiling during Romans' fuzzy riffola, kicking sitting people and conducting a wall of death. Tired? Not a bit.
18:45 Parisians **CHUNK! NO, CAPTAIN CHUNK! (KKKKK)** have that wonderful knack of making being in a band look easy. The feel-good flurry of colossal pop hooks and approximately 7,438 breakdowns is so intense, it makes Ally Pally's monstrous halls feel like a basement show.
18:52 "Beautiful!" is **MEMPHIS MAY FIRE (KKK)** frontman Matty Mullins' verdict of the crowd's participation during Prove Me Right. You want to know what's less beautiful? The gobbet of spit bassist Cory Elder releases into the air, which appears to land on Matty's head.
18:56 "I believe with all my heart that true beauty is beneath the skin," Matty says, introducing – shock horror! – Beneath The Skin, before adding the ultimate motivational prompt: "Sing this one like you wrote it!" Um, okay...
19:13 That rumble downstairs? Just New Grave upstarts **CREEPER (KKKKK)** breaking the Kevin Says Stage into tiny pieces.

19:22 Frontman Will Gould dedicates We Had A Pact to Frank Carter and ROAM, "the true punks of Warped!" Sorry, Anti-Flag...
19:34 Slow ballad Henley's Ghost turns the packed room into emotional jelly, closing an exhilarating set.
19:42 **NEVER SHOUT NEVER (KKKK)** are leading a dance party of epic proportions in front of the Monster East Stage – and Hey! We Ok's *'We're who we are, so don't think you can call us freaks or geeks'* refrain feels like as much of a motto for Warped Tour as you could possibly imagine.
19:50 Veterans of this year's U.S. tour, Canterbury's **MOOSE BLOOD (KKKK)** clearly have a handle on Warped sets. Nonchalant but earnest, they treat a dedicated breakaway crowd from the main stage to their fuzzy, '90s nostalgia-flecked cuts. Bigger stages beckon, you feel.
20:01 Air-horns and flashing lights

The onstage khazi was a lifesaver

YOUNG GUNS
KKKK

UK HEROES NEAR THE END OF THEIR THIRD CHAPTER IN STYLE

■ OCCUPYING WHAT could fairly be described as a 'tricky' slot – appearing seconds after Frank Carter has decimated the neighbouring Jukely Stage; clashing with Asking Alexandria – Gustav Wood and co nevertheless outgun the obstacles. They may only have 40 minutes to do so, but turning in short, sharp sets is their stock-in-trade right now, seeing as they're in the midst of a tour that constitutes a more intimate invasion of the UK. In fact, despite being concise, it's a comprehensive performance that manages to encapsulate Young Guns' meteoric past, misunderstood present and promising future. Tackling those in reverse order: of their future, Gustav confirms the five-piece will soon start work on their fourth album. Of their present, a confident quota of cuts from criminally under-appreciated latest album Ones And Zeros (Rising Up, Daylight) provides reminders of just what a slick vehicle it is, and a climactic Bones gets us all excited for the next batch of big, smart anthems we can expect – sooner rather than later – from the Buckinghamshire/London boys. *(JH)*

Gustav's invisible basketball went everywhere with him

STAR SHOUT!

GUSTAV WOOD

YOUNG GUNS (VOCALS)

HOW'S WARPED FOR YOU, GUSTAV?
"Really good. *Really* good. We're playing a lot of shows in smaller venues at the moment, getting to places we don't normally, so it's nice to do a big old festival right in the middle of that."

HOW ARE THE SHOWS GOING?
"It's cool. I like playing big shows, but there's just something about playing a small, sweaty show. It's a feeling you really just can't beat."

Moose Blood left their antlers at home

A poor attempt at Kiss make-up from Never Shout Never there

Awww, HECK are nice. They know how to share

Anti-Flag: "Yo, capitalism, come at me, bro"

Creeper put a Sharpie in with the whites wash. Again

herald **THE ONE HUNDRED**'s **(KKK)** arrival, with Breed kicking off their crushing sonic assault.
20:13 Rapping singer Jacob Field introduces Downfall as "a golden oldie". Um, a one-year-oldie, surely? Can't argue with the pit they whip up with it, though.
20:19 "I'm sure you're wondering: 'Who are those handsome old men?'" suggests **REEL BIG FISH**'s **(KK)** Aaron Barrett. A fiver says that's *not* what they're thinking.
20:24 "Don't get too excited," Aaron says sarcastically, sensing he's reeling in a boot from this crowd.
20:25 "I know what you're thinking: 'My grandpa likes that song!'" Aaron jokes after their cover of Monkey Man. Yep, that's how you turn things around, chaps make more cracks about being old…
21:00 Arriving with the subtlety of a wrecking ball, **ANTI-FLAG**'s **(KKKK)** rattling punk-rock takes a vice-like grip on a restless crowd only too eager to chant along to their anarchic anthems.
21:05 With most watching Asking Alexandria upstairs, **HECK**'s **(KKKKK)** Matt Reynolds drags his mic and guitar across the room and sets up next to the sound guy. He looks thrilled.
21:10 More people arrive for the noise-rock carnage as Matt and Jonny Hall play Powerboat Disaster inside the crowd. Stage? Mosh-pit? Fuck all difference.
21:40 Final act of crowd terrorism? Bringing the drums over and playing while standing ON TOP of the drummer. Verdict: insanity on a stick.
23:26 AND THAT'S IT! Well, almost. There's a lot of noise coming from AA's dressing room, BVB have vanished, cackling, into the night, and Reel Big Fish are getting a cab. We're off to bed, though. See you next year!

"Hang on, this isn't Paris Fashion Week!?"

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

SKINDRED

VOLUME *(NAPALM)*

KKKK

RAGGA-METAL'S UNDISPUTED CHAMPS DROP THE DETONATOR ON A SHEDLOAD OF SONIC DYNAMITE

IT CAN'T be easy being Skindred. Every record, every riotous live show – every one's an escalation. Newport's noisiest long ago perfected the recipe for their electro-reggae secret sauce, and seem to have spent every day since spurting it over ever-meatier riffs and heftier grooves. It's utterly exhausting for fans, so it's hard to imagine the toll it takes on Benji Webbe and the boys as they keep ramping up their nuclear-powered performances to near-meltdown.

Thank fuck, then, that Volume shows no evidence of our favourite Welsh mentalists running out of steam. Rather, their sixth LP batters the door off its hinges, grabs you by the earlobes and cackles, "You want louder? Well, you got it, son!"

That gloriously prophetic title is just the first of the unsubtle delights on offer, too. Where previous releases struggled to encapsulate the Skindred live experience, Volume manages an impressive crystallisation of the madcap momentum and anarchic personality that's driven everyone from club crowds to festival masses into delirium over the band's 17-year career.

We're in a world of overbearing samples (blaring air-horns, thumping dance beats, furious drum'n'bass), stadium-cracking six-strings and a vocal performance from Benji that veers between laid-back cool and shrieking, adrenalised lunacy. An opening salvo of aptly-named thumper Under Attack, the radio-ready title-track – with its innuendo-tastic '*I can't keep it down*' refrain – and Hit The Ground's snarling guitars (built around pit-starting beats) sets the bar against the ceiling.

There's no slacking. No pause for thought. Hell, there's barely pause for breath. Even the ballad, Saying It Now, comes bolstered with pounding drums and a skyscraping chorus. The production's absolutely massive – doing due justice to blockbuster songwriting. And between the schizo-atmospheric dynamism of Straight Jacket, the grandstanding jungle beats and electronic breakdowns of Sound The Siren and Shut Ya Mouth's cockily ill-mannered swagger, there's impressive breadth to the attack.

If there's a negative – and we're stretching here – it's that these songs still won't truly hit full-flight until they're uncaged in the live arena. But credit still to Skindred, because Volume is probably as close as we're getting to that euphoric mania without ticket stubs and pints in hand. So, wherever you roam – lonely dentist's waiting rooms, rainy bus stops, crowded supermarkets – you'll be able to slip on your headphones, whip off your shirt and swing the Newport Helicopter to the UK's most defiantly individualistic band. Crank it loud.

DOWNLOAD: Under Attack, Sound The Siren.
FOR FANS OF: Crossfaith, Enter Shikari.
SAM LAW

THE INSIDER
BENJI WEBBE
(VOCALS)

SO, VOLUME – HAVE YOU JUST TURNED SKINDRED UP TO 11?
"The whole concept of this album is the state of the world – the state of play. Everything's louder, your phone's louder… Everything's just bigger and better than it ever has been. There's that volume to everything. Basically, I wrote a song that we didn't have a name for, and I was in the background saying, '*The volume, the volume, the volume*', and we just thought that was a great name for the album. It fitted perfectly."

YOU'VE ALWAYS BEEN PRETTY LOUD AND BOMBASTIC, THOUGH…
"Yeah! I think Skindred is a sound in itself. No-one else can do it. It's not just about the instrumentation. It's about the attitudes, the people and where the people are from. Like me coming from South Wales and a very ethnically diverse area – I think that's more what Skindred's about. And I don't think it's about a black singer or anything – it's [all] the people in the band."

YOU'VE GOT A TOUR COMING UP WITH CROSSFAITH. ARE YOU GOING TO HAVE TO UP YOUR GAME?
"When you've got what we have, you don't need to be scared of anybody. When we go out with those bands I'd suggest the audience don't even dance to them – keep your energy for Skindred! And so what if Crossfaith got six Ks in Japan [K!1589]?! I've seen them over there and I'd give them 27 Ks! And I loved the fact I got to record that track Wildfire on their new album [Xeno] – hopefully I'll do that live with them this tour!"

TRACK BY TRACK

ENTER SHIKARI
THE MINDSWEEP: HOSPITALISED *(AMBUSH REALITY)*

KKK

THE ST ALBANS DANCE-METAL SLAYERS' LATEST STORMER GETS ALL MIXED UP, WITH MIXED RESULTS

1 THE APPEAL & THE MINDSWEEP
Where the notion of a remix album may all too often smell of a cheap bit of 'product' to flog to die-hard fans, in the case of Enter Shikari, it feels like a genuine artistic statement. So, this entirely redrawn version of this year's awesome The Mindsweep album comes with a real sense of intrigue, to see what this gang of producers can do with the guts of Shikari's music. Here, a dub-tastic take on the album's opener is a thumbs up, but, as we'll see, it's not all such plain sailing.

2 THE ONE TRUE COLOUR
Euphoric drum'n'bass from Keeno replaces the thrashing guitars of the original. Not bad at all.

3 ANAESTHETIST
Menacing dubstep underlines the song's sinister tones. It's unrecognisable otherwise, mind.

4 THE LAST GARRISON
We're deep in the dub now. The only thing left from the original are the odd bits of Rou Reynolds' vocals.

5 NEVER LET GO OF THE MICROSCOPE
Whoa, Rou's vocals have been pitch-shifted down. He sounds like his batteries are running out.

6 MYOPIA
From creepy, to wild, to mellow. Hard to follow.

7 TORN APART
Not that dissimilar to the warehouse-shaking original. Yet somehow brand-new. Weird.

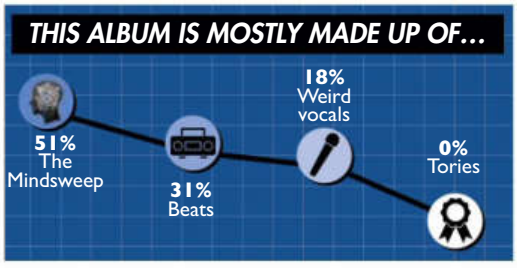
8 INTERLUDE
The original's less than a minute. This lasts four, filling it out with female vocals to mellow effect.

9 THE BANK OF ENGLAND
More wubbing going on here, by Lynx. It does it for ages before going back to the proper bits from the original.

10 THERE'S A PRICE ON YOUR HEAD
Tech-metal madness? Nah – violins, mate. Nowhere near as banging as the original.

11 DEAR FUTURE HISTORIANS
A dancey departure from the piano-ballad original, but one of this album's highlights.

12 THE APPEAL & THE MINDSWEEP II
It ends on more big beats, from Krakota, that sound like the others. Not bad, but you *really* need your dancing shoes on.



WORDS: NICK RUSKELL

KILLING JOKE

PYLON *(SELF-RELEASE)*

KKKK

POST-PUNK MENTALISTS CONTINUE TO SCREAM THAT THE END IS NIGH

SO, DESPITE what Jaz Coleman probably hoped, the 2012 endtime didn't happen. And as much as the apocalypse-baiting Killing Joke frontman might have liked us to have been blinked out of existence three years ago, the Mayans were wrong, and thus that year's MMXII album proved to be neither the soundtrack to the end of the world, nor Killing Joke's final album. But that hasn't dented KJ's apocalyptic vision and sound. Here, they continue to blast out their post-punk hymns to the end of the world with a wild-eyed mania that's genuinely scary. Jaz sounds like he's actually trying to pull down the sky, laughing maniacally as he goes. The end of the world didn't happen, but KJ are still killing us.

DOWNLOAD: I Am The Virus.
FOR FANS OF: NIN, Grave Pleasures.

NICK RUSKELL

PUSCIFER

MONEY SHOT *(PUSCIFER ENTERTAINMENT)*

KKK

TOOL FRONTMAN RETURNS. NO, IT'S STILL NOT THE NEW TOOL ALBUM

EXPECTING TOOL frontman Maynard James Keenan not to walk the path of most frustration is like expecting a dog to scoop and bag its own shit. Thus, it should come as no surprise that his electronic side-project, Puscifer, are now on their *third* album since 2007, during which time Tool have released exactly fuck all. And it's no surprise that Money Shot is a slowly unravelling coil of dense electronica and cynical darkness. It finds Maynard in mysterious-whisper mode, rather than full-throated-shaman mode. And it feels way less like Puscifer are taking the piss this time around, with Grand Canyon and the gorgeous Agostina bringing down a lush, dark cloud (although Simultaneous does feature a monologue about music festivals and running out of batteries). And Maynard's son, Devo, pops up on cello, which adds to the overbearing mystery of the album's darker moments. Obviously, we'd much prefer to have a new Tool album, but in the interim, Money Shot won't leave you feeling short-changed.

DOWNLOAD: Grand Canyon.
FOR FANS OF: Tool, Queen Kwong.

NICK RUSKELL

ABIGAIL WILLIAMS

THE ACCUSER *(CANDLELIGHT)*

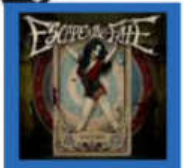
KKKK

SHAPE-SHIFTING AMERICAN BLACK METALLERS FIND BEAUTY IN ITS DARKEST FORM

IMAGINE A kaleidoscope of shadows. A place where piercing black subsides in and out of dense grey, and jagged nightmares bleed anguished menace on the periphery. Cosy, eh? Well, that's the landscape of Abigail Williams' fascinating fourth LP. More uncompromisingly dissonant than 2012 masterpiece Becoming, The Accuser ramps up the complexity, too. From The Cold Lines' enticingly doomy groove through Will, Wish & Desire's hypnotic churn, to the colossal roar and swaggering riffage of Lost Communion, there's an open vein of desolate melody and surging horror. You'd imagine the eponymous Miss Williams Salem's original chaos-dispensing accuser might approve.

DOWNLOAD: The Cold Lines.
FOR FANS OF: Watain, Nachtmystium.

SAM LAW



LYRIC OF THE WEEK

'How did I let you slip through the cracks?' asks ETF frontman Craig Mabbitt, presumably after losing a load of change down a storm drain. *'How could I let you stab me in the back?'* he continues. Sounds like you might be better off without those coins if they're like that, mate.

BAND: Escape The Fate
SONG: Just A Memory
ALBUM: Hate Me

SLEEVE OF THE WEEK

TesseracT must have difficulty choosing sleeves. How to reflect the sound of futuristic tech-metal on the front of a record. 'Bonzer,' they must have thought, looking through a child's kaleidoscope while listening to their new album, Polaris. 'Got it.'

VIDEO OF THE WEEK

VENOM, BULLET FOR MY VALENTINE

Playing guitar in leather jackets is fucking cool. So, kudos to Matt Tuck for doing just that in this storming new clip. All that's missing is a pair of shades indoors and he'll have metal fashion sewn-up.

COUNTING DAYS

LIBERATED SOUNDS *(MASCOT)*

KKKK

BRIT METALLERS UNLEASH THE BEAST ON FURIOUS DEBUT ALBUM

THAT'S 'LIBERATED' in the same way an escaped, angry bear is liberated. The UK's Counting Days are a fierce, feral metalcore left-hook, for whom the temperature's always boiling, and the anger gauge is always at 'Ronnie Pickering'. Die Alone is aggro wrapped in riffs, while the title-track has a gang shout to kick-start a riot, and you can practically feel your pint getting knocked out of your hand to its enormous riffs, the sort that make Machine Head sound tame. It's a fairly well-trodden path they're taking right now, but you can hear something building up here.

DOWNLOAD: Die Alone.
FOR FANS OF: BMTH, While She Sleeps.

NICK RUSKELL

FOXING

DEALER *(TRIPLE CROWN)*

KKK

EMO-TASTIC POST-ROCKERS TAKE A BIG STEP UP ON SECOND ALBUM

WHILE MISSOURI-BASED Foxing's debut, The Albatross, only received a UK release this summer, its first incarnation appeared Stateside well over a year ago. So, that means that British fans get double-bubble here. Musically, the band's unpredictable dance of swollen emo tendencies and ethereal post-rock is as intricately formed as a crop circle and has gathered a heightened sense of purpose. Lyrically, Conor Murphy's haunted croons and bursts have matured, yet are still personal enough that to listen in feels as intrusive as open-heart surgery. From the meandering opener, Weave, it's a record that's entirely absorbing, and one of the best examples of biting emo to come out this year.

DOWNLOAD: Weave.
FOR FANS OF: Tiny Moving Parts, Weezer.

TOM SHEPHERD

BEACH SLANG

THE THINGS WE DO TO FIND PEOPLE WHO FEEL LIKE US *(BIG SCARY MONSTERS)*

KKKK

OUTSIDER ANTHEMS FROM ALMOST-CHORUS-FREE PHILADELPHIA INDIE-PUNKS

THE BEST indie-rock is honest, catchy and timeless. It often sounds easy to create, but it really isn't. Unless you're Philadelphia residents Beach Slang, who knock it right out of the park on this winning debut album. Within the opening bars of each of these 10 tunes, you already know you want to sing along, before you've even heard the chorus (which works, as these songs often don't have choruses, just great individual lines). Too late to be the sound of the summer, Beach Slang will instead warm your hearts all winter and far beyond.

DOWNLOAD: Noisy Heaven.
FOR FANS OF: Weezer, Jawbreaker.

OLLY THOMAS

ROBIN FINCK

NOCT OST *(LACED)*

KKK

BROODING SOUNDTRACK TO BROWNING YOUR TROUSERS FROM NIN STRING-MAULER

FOLLOWING IN his boss Trent Reznor's footsteps, Nine Inch Nails guitarist Robin Finck has taken a stroll into soundtrack territory, providing the spooky sounds for survival horror game Noct. While you might expect this to be a TERRIFYING ATTACK OF GUITAR DESIGNED TO MAKE YOU JUMP OUT OF YOUR SEAT, for the most part it's a very understated, atmospheric and subtly unsettling affair. WHICH EVERY NOW AND THEN GETS ATTACKY. It's not a million

YEAH, IT'S only Hallowe'en, but that means there are just 58 days until Christmas. So, you gotta start thinking about stocking-fillers, a call answered by a cavalcade of live DVDs. First up, we have **BABYMETAL: LIVE IN LONDON (KKKK)**, where we see the Japanese cute-metallers live in – yes, detective – London. Those who were at their O2 Academy Brixton show last year will already know, but this is one of the most intense, bonkers performances you will ever see. Sadly, there's no DVD extra where Su-Metal

ON THE STEREO

1 5SOS – HEY EVERYBODY!
Sadly, this is not the punchline to a 'What do horses eat, everybody?' joke. Still a pop-punk riot, though.

2 HECK – THE BREAKERS
The artists formerly known as Baby Godzilla return. And, oh look, they're really noisy. Who'd have thought it?

3 SIMPLE PLAN – I DON'T WANNA GO TO BED
Clearly, Simple Plan are up for the night here. And what's this? Rap bloke Nelly's with them?! Crikey.

4 AUGUST BURNS RED – GHOSTS
Oh hi, Jeremy McKinnon. Guest vocals? Sure thing, boss. Do it.

5 MUNCIE GIRLS – GONE WITH THE WIND
A superb burst of top-notch grunge. Frankly, my dear, we *do* give a damn.

miles from Mr Reznor's work, which isn't to say it's derivative, just 'inspired', and will certainly help drag you deeper into the chilling game.
DOWNLOAD: DASR.
FOR FANS OF: NIN, Zombi.
DAN SLESSOR

THE ST. PIERRE SNAKE INVASION

A HUNDRED YEARS A DAY *(SELF-RELEASE)*

KKKK

EXCELLENT DEBUT ALBUM FROM PUN-TASTIC BRISTOL INDIE-ROCKERS

LET'S FACE it: if wit were shit, most bands would be constipated. Not The St. Pierre Snake Invasion. Even a cursory glance at the tracklisting for this, their debut album, will summon chuckles, thanks to rib-ticklers like David Ickearumba, When I See A Sycophant Fly and If The Only Way Is Essex You Can Kill Me Now. That amused smile will likely segue into a bemused grimace when you first hear the rawer-than-an-athlete's-morning-egg songs those titles are married to, closely followed by slack-jawed awe as Damian Sayell's hypnotic drone sinks its fangs into your ears. This will be snaking its way around your brain for a long time to come.
DOWNLOAD: David Ickearumba.
FOR FANS OF: Arctic Monkeys, Death From Above 1979.
JAMES HICKIE

PRESS TO MECO

GOOD INTENT *(BEST BEFORE)*

KKKK

KILLER DEBUT FROM BRIT ROCKERS WITH THE GIFT OF PERFECT MELODY

THE CLOCKS have gone back, and it's really gloomy outside. So, Press to MECO's debut couldn't come at a better time, packed with big, sunny anthems that'd be a doozy on tour with Mallory Knox or Deaf Havana. Means To An End is a rush of juicy choruses, while Affinity shows a riffier, heavier side to this lot more in line with Hawk Eyes. It's all a very good sign that the UK's rock scene doesn't go into hibernation for the winter.
DOWNLOAD: Means To An End.
FOR FANS OF: Mallory Knox, Deaf Havana.
NICK RUSKELL

teaches you the dance moves, but the gig itself is brilliant. Going from the ridiculous to the sublime, there's **ANATHEMA: A SORT OF HOMECOMING (KKKK)**, a beautiful movie of the Scouse progsters playing an acoustic gig at Liverpool Cathedral. Even unplugged, they sound absolutely enormous and utterly divine, filling the grand old venue

perfectly. And, finally, there's **BLACK STONE CHERRY**'s **THANK YOU: LIVIN' LIVE (KKKK)**. Filmed live in Birmingham, this has all the cowboy-hatted, shit-kicking riffery you could hope for, with Chris Robertson's cheeky smile looking even bigger than usual in HD, as he stomps through White Trash Millionaire and the ever-ridiculous Blame It On The Boom Boom like a man having the time of his life. So, yeah, it's only Hallowe'en, but there's plenty here to put an excited lump in your stocking already.

WORDS: NICK RUSKELL

Nightwish

ONCE (NUCLEAR BLAST, 2004)

HOW DID NIGHTWISH BECOME MORE EPIC AND SELL MILLIONS? BY CALLING THE LORD OF THE RINGS ORCHESTRA

IN THE dead of winter, 2003, Kerrang! was invited to a recording studio in North London. Fairly normal. Except, this time, we weren't watching guitars. We were to witness the choral parts for Nightwish's forthcoming album, Once, being laid down. Band mastermind Tuomas Holopainen, locked deep in concentration, spent hours instructing the choir, getting every Omen-esque vocal stab for opener Dark Chest Of Wonders *just so*. It was like watching a magician at work, with music firing from his hands with every gesture.

Although metal had often flirted with classical leanings, no band had thrown themselves into the pomp and splendour as fully as the Finnish operatic metallers. And on Once, for the first time, they had the chance to use a full orchestra – the London Session Orchestra, the same one that did the soundtrack to The Lord Of The Rings – and classical arranger Pip Williams to fully capture Tuomas' epic vision. But Once was more than a grand artistic statement. Already huge in Europe, Nightwish became the continent's biggest metal band, while in the UK, their cult status turned into Kerrang! cover-stardom. The subsequent world tour raised personnel problems, and ended with the sacking of singer Tarja Turunen after their final show in December 2005, but Nightwish have only grown bigger, stronger and more epic since. As they prepare to take London's SSE Arena, Wembley for the first time, Tuomas talks us through the making of a symphonic metal masterwork…

HOW WAS IT TO FINALLY WORK WITH AN ORCHESTRA FOR THE FIRST TIME?
TUOMAS HOLOPAINEN (*KEYBOARDS*): "It was an amazing experience. I remember, it was the fall of 2003, and we travelled to London to meet Pip Williams for the first time at Phoenix Studios, right next to Wembley Stadium. I rang the doorbell and it was [keyboard legend] Rick Wakeman who actually came and answered it! From moment one we instantly clicked with Pip. As musicians, we think very much alike, and there's a reason that he has been with us for the past 12 years. It's really hard for me to imagine making a Nightwish album without him there."

WHAT WAS IT LIKE HEARING THE ORCHESTRA PLAY YOUR MUSIC?
"We'd written all the scores by hand, there were no demos, so we hadn't actually heard what we had planned. We had all the basic guitars, bass, keyboards and basic vocal lines there, but then the orchestra started to play, and it just completely blew my mind. I couldn't believe what I heard. These were *my* songs, this was *our* band, and this orchestra was playing such beautiful arrangements on top. I was completely blown away."

IT MADE YOU EVEN MORE HUGE. DID YOU EXPECT THAT?
"Not really. It's a challenging album, and the fact that it ended up the biggest-selling album in Europe for two weeks, as I recall, was amazing. Like, 'What on earth is going on?'"

HOW DO YOU FEEL ABOUT ONCE, LOOKING BACK NOW?
"I haven't listened to it since we finished it! But it definitely holds a very special place in the band members' hearts. It was definitely the album that allowed us to go to the 'next league'. It was the last album we did with Tarja, and the year 2004 was maybe the best ever, and 2005 was the worst ever. So, there are a lot of mixed feelings about that, but I'm hugely pleased that the album is still top-notch."

Kerrang! Radio play it all at 10pm, October 29!

WORDS: DAN SLESSOR

DON'T MISS

WEDNESDAY 13

PLAYING JUST A COUPLE OF SHOWS, WOULD IT? IF YOU'RE EXPECTING HIS CAT, SCREAM, TO TURN UP, THOUGH, YOU'LL BE DISAPPOINTED…

YOU'RE PLAYING ON HALLOWE'EN – ARE YOU EXPECTING EVERYONE TO TURN UP TO THE SHOW IN COSTUME?

"Absolutely! We played London's KOKO two years ago and we walked out onstage and it was like looking into a catalogue of Hallowe'en costumes. I saw people dressed up like members of Kiss, people dressed like me, Frankenstein, Dracula. I saw Beetlejuice crowd-surfing at one point, which was pretty special! I even once saw a horse fight its own ass… Two guys in a pantomime horse costume must have fallen out because they split in two and fists started flying."

WHAT A PAIR OF ASSES! WHAT'S THE BEST COSTUME YOU'VE WORN?

"Back in 2004, I had a huge Hallowe'en party at my house and I was dressed as a nun. I actually had a couple of cops stop by, and while they were there this random guy slashed the tyres on their cop car. Next thing you know, me and the cops are chasing this guy through the neighbourhood, and you can imagine what that looked like… This fucking *nun* running down the street with a couple of cops! We managed to catch up to him, and, man, I'm pretty sure that was the weirdest night of *his* life (*laughs*)!"

OVER THE COURSE OF YOUR LIFE, HOW MUCH TIME DO YOU THINK YOU'VE SPENT IN CEMETERIES, AT NIGHT?

"Quite a bit. When I lived in North Carolina, my house was in a small town with graveyards everywhere, so as a kid I'd ride my bike to

d h i i l i i h I'd

> ***"I'D HANG OUT IN GRAVEYARDS AND WRITE LYRICS!"***
> **WEDNESDAY 13**

couple of months. I've never gotten creeped out by anything strange happening, because I'm usually the one doing strange things, creeping out others who might be passing through."

YOUR CAT, SCREAM, FEATURES ON YOUR INSTAGRAM A LOT. HAVE YOU THOUGHT ABOUT BRINGING HIM ON TOUR?

"Oh, man, I'm *so* protective of him, and with all the people coming on and off our bus, if anything happened to him I'd kill everybody and probably stop playing music! It's better off if I leave him at home, even though I miss him terribly every time I'm on the road."

BETWEEN ALL YOUR PROJECTS, YOU'VE RELEASED ABOUT FOUR BILLION SONGS – HOW MANY OF THEM COULD YOU PLAY RIGHT AT THIS MOMENT?

"I reckon the band could probably bang out 30 or 40 songs without it being too tough. I've put out a record almost every year since 1996, rather than leaving it a couple of years between them, like most bands. Every year it gets harder and harder picking a set list!"

WITH THAT IN MIND, WILL YOU BE PUTTING A NEW ALBUM OUT THIS YEAR?

"We're hoping to release a new live album by the end of the year, and then we're going to start working on the new Wednesday 13 record at the end of January [2016]. I'm planning on making the *ultimate* horror album. It'll top everything I've ever done and I'm really excited to see it come together."

DATES: London Highbury Garage October 30 – 31. Support: Evil Scarecrow.

WORDS: DAN SLESSOR **PHOTO:** PAUL HARRIES

YOUR WEEK!

Bring Me The Horizon: unimpressed with the M27 motorway traffic en route to Southampton

KERRANG! DAY OCTOBER 28

BIRMINGHAM Radkey (Hare & Hounds)
BIRMINGHAM Turbowolf, Beasts, Loom (O2 Academy3 Birmingham)
BIRMINGHAM Nothing But Thieves (Rainbow)
CARDIFF Frank Carter & The Rattlesnakes (Clwb Ifor Bach)
GLASGOW Fightstar, Arcane Roots (Garage)
MANCHESTER Asking Alexandria, Memphis May Fire, August Burns Red, In Hearts Wake (Ritz)
NEWCASTLE Carcass, Obituary, Napalm Death, Voivod, Herod (Northumbria Uni)
NORTHAMPTON We Are The Catalyst (King Billy)
NOTTINGHAM Killing Joke (Rock City)

THURSDAY OCTOBER 29

BARNSTAPLE Young Guns (Factory)
GLASGOW The Dead XIII, Heir Apparent, Masamune (Ivory Blacks)
HOLMFIRTH King King (Picturedrome)
LONDON Carcass, Obituary, Napalm Death, Voivod, Herod (Forum, Kentish Town)
LONDON Turbowolf (O2 Academy Islington)
NORWICH We Are The Catalyst (B2 / Bricklayers Arms)
PLYMOUTH Alice Cooper, Michael Monroe (Pavilions)
SHEFFIELD Radkey (Leadmill)

FRIDAY OCTOBER 30

CLITHEROE King King (Grand)
DERBY Evil Blizzard (Hairy Dog)
EXETER Young Guns (Lemon Grove)
LONDON Nothing But Thieves (Electric Ballroom, Camden)
LONDON Wednesday 13, Evil Scarecrow (Garage, Highbury)
MANCHESTER Turbowolf (Academy 3)
MANCHESTER Carcass, Obituary, Napalm Death, Voivod, Herod (Ritz)
NEWCASTLE The Dead XIII, Heir Apparent, Masamune (Global)
NOTTINGHAM Radkey (Bodega)
NOTTINGHAM We Are The Catalyst (Dog House)
SOUTHEND Fell Out Boy (Chinnery's)
SWINDON Alice Cooper, Michael Monroe (Oasis Centre)

SATURDAY OCTOBER 31

BIRMINGHAM Killing Joke (Institute)
BRIGHTON Nothing But Thieves (Patterns)
GLENROTHES King King (Rothes Halls)
LEEDS Eagles Of Death Metal, White Miles, Feverist (Beckett University)
LONDON Wednesday 13, Evil Scarecrow (Garage, Highbury)
MANCHESTER The Dead XIII (Retro Bar)
MANCHESTER Radkey (Sound Control)
PERRANPORTH Young Guns (Watering Hole)
PRESTON Evil Blizzard (Blitz)
SHEFFIELD We Are The Catalyst (Rocking Chair)
SOUTHAMPTON Bring Me The Horizon (O2 Guildhall Southampton)

SUNDAY NOVEMBER 1

BIRMINGHAM Blacklisters (Hare & Hounds)
CARDIFF Nothing But Thieves (Clwb Ifor Bach)
HULL We Are The Catalyst (O'Rileys)
MANCHESTER Killing Joke (Ritz)
NORWICH Eagles Of Death Metal, White Miles, Feverist (UEA)
YORK King King (Fibbers)

MONDAY NOVEMBER 2

BIRMINGHAM Dinosaur Pile-Up (Rainbow)
BRIGHTON Bully (Bleach)
BRISTOL Eagles Of Death Metal, White Miles, Feverist (O2 Academy Bristol)
GLASGOW Radkey (King Tut's)
GLASGOW Death Cab For Cutie (O2 Academy Glasgow)
MANCHESTER Code Orange (Gorilla)
NEWCASTLE Mötley Crüe, Alice Cooper, The One Hundred (Metro Radio Arena)
NOTTINGHAM Coronas (Rescue Rooms)

TUESDAY NOVEMBER 3

BIRMINGHAM Blackberry Smoke (O2 Academy Birmingham)
BIRMINGHAM Graveyard, Imperial State Electric (O2 Academy2 Birmingham)
CAMBRIDGE Bully (Portland Arms)
CHESTERFIELD King King (Real Time Live)
CONSETT We Are The Catalyst (Club That Rocks)
DUBLIN Code Orange (Fibber Magees)
GLASGOW Killing Joke (O2 ABC Glasgow)
LIVERPOOL Coronas (Arts Club)
MANCHESTER Death Cab For Cutie (Academy)
MANCHESTER Mötley Crüe, Alice Cooper, The One Hundred (Arena)
NEWCASTLE Radkey (O2 Academy2 Newcastle)
NEWCASTLE Dinosaur Pile-Up (Think Tank?)

RIDER OF THE WEEK

BAND: ASHESTOANGELS

Frontman Crilly tells a tale of requests and broken promises…

ASHESTOANGELS

"Sports-top water. The other bands make fun of us if we take a tippy cup onstage, but someone has to protect the electronics."

"Diet energy drinks. All the energy with none of the tooth decay; make the change and thank us later."

"White towels. We are trying to create a New Grave Turin Shroud."

"Hummus. For years I thought I didn't like it. Turns out I was wasting my life."

"Cheesecake. Our bass player, Nico, has very specific dietary requirements."

"Twelve AA batteries. In hundreds of shows we've never received them, but a girl can dream."

"Cider. You've taken the boys out of the West Country, it's only fair you put some of the West Country into the boys. Usually we get four-to-eight warm beers."

"Revenge. Best served chilled. Three cheers for it…"

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

LIMP BIZKIT TRIPLESHOT!

KERRANG! TV – OCTOBER 30, *11AM*

K! TV are bringing the Three Dollar Triple Shot, Y'all! Wanna play a drinking game while you watch? Then it's one shot for every time Fred Durst looks like someone's eaten his last Dairylea Slice from the fridge.

THE JÄGERMEISTER ICE COLD GIG 2014 – THE DEFILED

YOUTUBE

Bored of seeing boring shows in boring venues with walls and rooves and crap? Then get on YouTube to see The Defiled rock out for 23 minutes and 37 seconds on an iceberg last October. Put some gloves on first, because you'll get cold just watching it.

DEF LEPPARD: VIVA! HYSTERIA

SKY ARTS – ON DEMAND

You can always count on Las Vegas to bring you a night to remember! In this instance, the fun came courtesy of Def Leppard, who played hits from their 1987 best-seller Hysteria at the Hard Rock Hotel and Casino in Las Vegas in March 2013. Beat that, Britney Spears!

MY FIRST GIG

WHO: COHEED AND CAMBRIA, GROVE, ANAHEIM, OCT 17, 2005

EVER GONE TO A GIG AND NOT REALISED YOUR BROTHER AND SISTER WERE THERE? WELL, KEVIN GHOST HAS…

KEVIN GHOST, GHOST TOWN

"The first show that I went to was Coheed And Cambria, aged 15. I was with a group of good friends at school and we convinced our friend to drive us in his 15-passenger van! At the last minute, a girl that I had a crush on decided to come with us, so I was pretty stoked.

"After the openers, mewithoutYou, were done, The Blood Brothers went on and I finally built up the courage to go in the pit and surf the crowd. I had heard a lot of crazy stories about them live and it was all true – they ran around the stage like lunatics. It was inspiring.

"My favourite moment was the few minutes before Coheed started playing. The energy in the room was unexplainable. I started to get a little nervous, but in a good way. I remember my friends and I all got so amped when they finally played A Favor House Atlantic – the crowd was singing louder then the band.

"After the show, I bought a Coheed shirt and a Blood Brothers CD. I ended up seeing my brother and sister and not knowing they were at the show the whole time, which was random.

"When I finally got home, I sat in my room with my ears ringing and reflecting on my night. I was already suffering from post-t depression, so I picked my acoustic and played for hours. I attended many shows after that… I had a lot of catching up to do."

GENERAL ADMISSION

SPOTLIGHT ON...

HARLOW

NOT JUST THE BIRTHPLACE OF ALL TIME LOW FRONTMAN ALEX GASKARTH...

GEORGE HARRIS (GUITAR), THE RAVEN AGE

HI, GEORGE! WHAT WAS THE LOCAL SCENE LIKE WHEN YOU WERE GROWING UP?

"The scene in **Harlow** was great when I was growing up. Even though **The Square** is the only rock venue, it's always been a cool place for fans to hang out. As it's the only venue, **Harlow** has a pretty tight rock community – everyone knows everyone and has probably jammed together at some point. I've played there countless times in my previous bands, and with **The Raven Age**. Some of the biggest bands around have played there in the past – **Biffy Clyro**, **Coldplay**, **Enter Shikari** and **Funeral For A Friend**, to name a few."

DID YOU EVER GO TO ANY OF THE SQUARE'S FREE ROCK SCHOOL PROGRAMMES?

"I never actually went to **Rock School**, but our guitarist, **Dan Wright**, did when he was 13. He'd only just started playing guitar and it provided him with his first-ever musical performance at which, according to him, he was shitting himself. You spend a whole week learning and writing music with people you've never met. Dan highly recommends the experience!"

WHAT'S THE BEST THING ABOUT THE LOCAL SCENE NOW?

"The local scene is now hanging on for dear life, unfortunately. **The Square** is actually being knocked down and replaced by flats. A petition to save **The Square** helped keep it running for a little while longer. There have been rumours that it's relocating, which would be brilliant! There are so many young musicians in the area that need somewhere like this to go and meet like-minded people."

ARE THERE OTHER PLACES IN THE AREA TO PUT ON SHOWS?

"**Harlow Town Park** has a bandstand, which is used for showcases and mini music festivals. I've not played there myself, but have been to see mates play in the past. It's great in the summer as there's usually food and drink stands and it's located right next to the skatepark."

IS THERE ANYWHERE ELSE NEW BANDS WILL FIND USEFUL?

"**Gig Gear**, the music shop, is a good one. It's a decent-sized shop with everything you need, and they run lessons and courses for most instruments. I used to work there teaching guitar and bass myself. Also, a lot of musicians advertise on the big notice board in search of band members and gigs."

WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN HARLOW?

"Get yourself into **London** as much as you can! But also target other major cities in the UK – even if it means playing in front of small audiences to begin with. The more you hit those places, the more you'll see your audience grow! Believe in what you're doing and never let anyone tell you your band isn't good enough!"

WHAT LOCAL BAND SHOULD WE CHECK OUT?

"**Far From History**, a local metal band who are getting better and better. Listen to their track **Freefall** – taken from their **Eyes, Mind & Matter** EP!"

Biffy Clyro brought their bitchy resting faces to Harlow

The Square: actually, more of a rectangle

ALOUD.COM
buy your tickets from www.aloud.com

BOOKING NOW

5 SECONDS OF SUMMER
Sheffield Arena April 5, 2016, London O2 Arena 7 8, Leeds First Direct Arena 11, Nottingham Capital FM Arena 12, Birmingham Genting Arena 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19, Manchester Arena 22, Belfast SSE Arena 25, Dublin 3Arena 26.

ALICE COOPER
Plymouth Pavilions October 29, Swindon Oasis 30. Support: Michael Monroe.

ALIEN ANT FARM
Milton Keynes Craufurd Arms January 5, 2016, Birmingham Rainbow Warehouse 6, Glasgow Garage 7, Nottingham Rescue Rooms 8, Liverpool Arts Club 9, Newcastle Riverside 10, York Duchess 12, Norwich Waterfront 13, London Camden Electric Ballroom 14, Manchester Club Academy 15, Sheffield Corporation 16, Cambridge Junction 17, Exeter Lemon Grove 19, Bournemouth Old Firestation 20, Brighton Concorde II 21. Support: InMe, The Dirty Youth.

ALL TIME LOW
Cardiff Arena February 10, 2016, London O2 Arena 11, Manchester Arena 12, Birmingham Bardaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3 Arena 16.

ASKING ALEXANDRIA
Manchester Ritz October 28. Support: Memphis May Fire, August Burns Red, In Hearts Wake.

BABYMETAL
London SSE Arena Wembley April 2, 2016.

BASEMENT
Bristol Marble Factory February 7, 2016, Glasgow King Tut's 8, Leeds Stylus 9, Manchester Academy II 10, Norwich Waterfront 11, London O2 Shepherd's Bush Empire 12. Support: Tigers Jaw.

BEARTOOTH
London Camden Electric Ballroom November 24, Bristol Thekla 25, Manchester Academy III 26, Glasgow SWG3 27, O2 Academy2 Birmingham 28.

BIFFY CLYRO
Hogmany @ Edinburgh West Princes Street Gardens December 31.

BLACKBERRY SMOKE
O2 Academy Birmingham November 3, O2 Academy Sheffield 4, O2 Academy Newcastle 5, Manchester Academy 6, London Kentish Town Forum 8.

BLACK STONE CHERRY
Cardiff Motorpoint Arena January 28, 2016, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 4, Manchester Arena 6. Support: Shinedown, Halestorm, Highly Suspect.

BLOODSTOCK
Mastodon, Twisted Sister, Venom, Behemoth. Derbyshire Catton Park August 11 14, 2016.

BRING ME THE HORIZON
O2 Guildhall Southampton October 31, O2 Academy Glasgow November 24, Edinburgh Corn Exchange 25, Doncaster Dome 26, Cardiff Motorpoint Arena 27, London Alexandra Palace 28, O2 Academy Birmingham 29 (matinee), O2 Academy Birmingham 29 (evening), O2 Academy Bristol 30. Support: Neck Deep, PVRIS.

THE BRONX
Manchester Ruby Lounge December 11, London Brooklyn Bowl 13.

CANCER BATS
Southend Chinnery's January 11, 2016, Portsmouth Wedgewood Rooms 12, Brighton Concorde II 13, Norwich Waterfront 14, Exeter Phoenix 15, Plymouth Hub 16, Bristol Marble Factory 17, Bridgend Hobos 18, Reading Sub89 19, Stoke Sugarmill 20, Nottingham Rescue Rooms 21, O2 Academy2 Birmingham 22, Manchester Academy III 23, Leeds Key Club 24, Glasgow Garage 25, O2 Academy2 Newcastle 26, O2 Academy2 Liverpool 27, London Tufnell Park Dome 28.

CHUNK! NO, CAPTAIN CHUNK!
London Camden Underworld December 2, Birmingham Temple @ Institute 3, Nottingham Bodega 4, Leeds Key Club 5, Newcastle Think Tank? 6, Glasgow Cathouse 7, Manchester Sound Control 8, Cardiff Globe 9.

CITY AND COLOUR
Brighton Dome February 18, 2016, Cardiff Great Hall 19, Manchester Albert Hall 20, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 27.

CODE ORANGE
Manchester Gorilla November 2, Dublin Fibber Magees 3, Glasgow Classic Grand 4, London Camden Underworld 5.

THE DARKNESS
Cambridge Corn Exchange December 1, Nottingham Rock City 2, O2 Academy Newcastle 4, O2 Academy Glasgow 5, O2 Academy Leeds 9, Manchester Academy 10, O2 Academy Birmingham 11, O2 Academy Bristol 13, O2 Guildhall Southampton 14, Bexhill De La Warr Pavilion 15, O2 Academy Bournemouth 17, O2 Academy Oxford 19, London Camden Roundhouse 20.

DEAF HAVANA
Leeds Wardrobe November 19, Edinburgh La Belle Angele 20, Dundee Buskers 21, O2 Academy2 Liverpool 22, London Islington Assembly Hall 23. Support: The Xcerts.

DEF LEPPARD / WHITESNAKE
Dublin 3Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19. Support: Black Star Riders.

DEFTONES
London SSE Arena Wembley November 21. Support: Architects.

DESERTFEST
Line-up: Electric Wizard, Elder, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1, 2016.

DINOSAUR PILE-UP
Birmingham Rainbow November 2, Newcastle Think Tank? 3, Glasgow King Tut's 4, Manchester Ruby Lounge 6, Leeds Key Club 7, Nottingham Bodega 8, Norwich Waterfront 9, London Tufnell Park Dome 11, Bristol Exchange 12, Brighton Bleach 13.

DON BROCO
Cardiff Tramshead December 3, Sheffield Plug 4, Edinburgh Liquid Rooms 6, O2 Academy Leeds 7, Exeter Lemon Grove 8, Nottingham Rock City 9, Manchester Ritz 11, Wolverhampton Wulfrun Hall 12, London O2 Academy Brixton 13.

DOWNLOAD FESTIVAL
Line-up: Rammstein, Black Sabbath, Iron Maiden. Donington Park June 10 – 12, 2016.

DR. MARTENS STAND FOR SOMETHING TOUR
London Camden Black Heart October 28: Bury Tomorrow, HECK.

ENTER SHIKARI
O2 Academy Glasgow February 18, 2016, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27. Support: The Wonder Years.

ESCAPE THE FATE
Manchester Club Academy January 28, 2016, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16.

EVERY TIME I DIE
Southampton Talking Heads November 6, Plymouth Underground 7, Bristol Fleece 8, Nottingham Rescue Rooms 9, Manchester Sound Control 11, Glasgow King Tut's 12, Aberdeen Tunnels 13, Newcastle Riverside 14, Sheffield Corporation 15, Birmingham Asylum 17, London Tufnell Park Dome 18, London Borderline 19, London Camden Underworld 20, London Old Blue Last November 21. Support: Superheaven, Muck.

EXODUS
Birmingham Asylum February 25, 2016, Newcastle Riverside 26, Aberdeen Tunnels 27, Glasgow Cathouse 28, Belfast Limelight 29, Dublin Button Factory March 1, O2 Academy Liverpool 2, York Fibbers 3, Notingham Rescue Rooms 4, London Camden Underworld 5, Brighton Haunt 6, Southampton Talking Heads 8, Bristol Fleece 9, Plymouth Hub 10, Cardiff Globe 11.

FIGHTSTAR
Aberdeen Garage October 28. Support: Arcane Roots.

FRANK CARTER & THE RATTLESNAKES
Cardiff Clwb Ifor Bach October 28.

FRANK TURNER & THE SLEEPING SOULS
Llandudno Venue Cymru November 5, O2 Guildhall Southampton 8, Falmouth Princess Pavilion 9, Glasgow Barrowland 13, Newcastle Uni 14, Nottingham Rock City 15, O2 Academy Birmingham 18, O2 Academy Sheffield 19, Bristol Colston Hall 21, Manchester Academy 23, London Alexandra Palace 26.

FUNERAL FOR A FRIEND
Cardiff Y Plas April 5 – 6, 2016, Manchester Ritz 8 – 9, Glasgow O2 ABC 10 – 11, Birmingham Institute 13 – 14, London O2 Shepherd's Bush Empire 15 – 16.

JUST ANNOUNCED

COHEED AND CAMBRIA
Cardiff Uni Great Hall January 31, 2016, Manchester O2 Ritz February 1, London O2 Forum Kentish Town 2. Support: Glassjaw, Crooks.

CHRIS CORNELL
Manchester Bridgewater April 27, 2016, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

FRANK CARTER & THE RATTLESNAKES
London Camden Dingwalls November 30.

FUNERAL FOR A FRIEND
Support added: Shai Hulud.

HEAVEN'S BASEMENT FT. DANNY WORSNOP ON GUEST VOCALS
Southampton Engine Rooms December 3, Bristol Marble Factory 4, Trecco Bay Planet Rockstock 5.

ORANGE GOBLIN
Support added: Gentlemans Pistols. Wolverhampton Slade Rooms December 3, Bristol Bierkeller 4, Norwich Waterfront 5, Portsmouth Wedgewood Rooms 6, O2 Academy2 Oxford 7, Colchester Arts Centre 8, Nottingham Rescue Rooms 10, Stoke Sugarmill 11, Leeds Key Club 12, O2 Academy2 Newcastle 13, Glasgow King Tut's 15, Manchester Sound Control 16, London Camden Electric Ballroom 17.

THE ONE HUNDRED
London Camden Barfly December 17.

PANIC! AT THE DISCO
London O2 Academy Brixton January 12, 2016.

PVRIS
Brighton Concorde II April 1, 2016, Norwich Waterfront 2, Newcastle Riverside 3, Glasgow Garage 4, London O2 Shepherd's Bush Empire 7, O2 Institute2 Birmingham 9.

REFUSED
London Camden Electric Ballroom December 2. Support: Failure.

TEXTURES
London Camden Underworld February 25, 2016.

THE WINERY DOGS
London O2 Shepherd's Bush Empire January 31, 2016, O2 Academy Bristol February 2, Manchester Ritz 4, Birmingham Institute 5.

YOUNG GUNS
London Old Blue Last November 5. Support: Black Foxxes, Dead!, SHVPES.

WOLF ALICE

Belfast Mandela Hall March 4, 2016, Dublin Olympia 5, Stoke-On-Trent Keele Uni Students Union 7, Manchester Academy 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowlands 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London Kentish Town Forum 26 – 27.

GHOST
Leeds Beckett University December 12, Nottingham Rock City 14, Birmingham Institute 15, O2 Academy Newcastle 16, O2 ABC Glasgow 18, Manchester Ritz 19, O2 Academy Bristol 20, London Camden KOKO 21. Support: Dead Soul.

THE GHOST INSIDE
Manchester Club Academy February 11, 2016, O2 Academy Newcastle 12, O2 Academy2 Liverpool 13, O2 Academy2 Oxford 14, Portsmouth Wedgewood Rooms 16, Norwich Waterfront 17, Leeds Stylus 18, Glasgow Garage 19, Nottingham Rock City 20, Plymouth Hub 22, Bristol Marble Factory 23, Birmingham Library @ Institute 24, Brighton Concorde II 25, London Camden KOKO 26.

HEAVEN'S BASEMENT
Southampton Engine Rooms December 3. Support: Crobot, Scorpion Child, Buffalo Summer.

HECK
Bristol Exchange October 31, Plymouth Junction November 2, Cardiff Globe 3, Stoke Underground 4, Glasgow Audio 5, Carlisle Brickyard 6, Huddersfield Parish 7, Leeds Key Club 8, Birmingham Cellar 10, St Albans Horn 11, Derby Venue 12, Leicester Soundhouse 13, Burnley Sanctuary Rock Bar 14.

IN THIS MOMENT
London Kentish Town Forum January 21, 2016, Birmingham Institute 22, Glasgow Barrowland 23, Manchester Ritz 24. Support: The Defiled.

JUDAS PRIEST
Bradford George's November 23, Glasgow Barrowlands 24, Wolverhampton Civic Hall 26, Manchester Apollo 28, Portsmouth Guildhall 30, London O2 Academy Brixton December 1.

KERRANG! TOUR 2016
Line-up: Sum 41. Dublin Academy February 10, 2016, Cardiff Great Hall 11, Birmingham Institute 12, Newcastle University 15, Norwich UEA 16, Manchester Albert Hall 18, London Kentish Town Forum 19.

LIFE OF AGONY
London Camden Electric Ballroom March 17, 2016, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

LONELY THE BRAVE
Glasgow Garage November 9, Manchester Club Academy 10, O2 Academy2 Birmingham 11, Nottingham Rescue Rooms 19, Cardiff Globe 20, Bristol Marble Factory 21, Southampton Talking Heads 23, London Islington Assembly Hall 24, Brighton Haunt 25. Support: Black Peaks.

MACHINE HEAD
Norwich Open March 2, 2016, Nottingham Rock City 3, Belfast Limelight 5, Dublin Olympia 6, Manchester Academy 8, Cardiff Great Hall 10, London Eventim Apollo 11, O2 Academy Glasgow 12.

MARIACHI EL BRONX
Manchester Ruby Lounge December 10, London Brooklyn Bowl 12.

MARILYN MANSON
London Eventim Apollo November 19, Wolverhampton Civic Hall 21, O2 Academy Glasgow 22, O2 Apollo Manchester 23. Support: Krokodil.

MAYBESHEWILL
London Camden KOKO April 15.

MAYDAY PARADE
Exeter Lemon Grove January 26, 2016, O2 Academy Bristol 27, Norwich UEA 28, Birmingham Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow, 3, Nottingham Rock City 4, London O2 Shepherd's Bush Empire 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEGADETH / LAMB OF GOD
Glasgow Braehead Arena November 11, O2 Apollo Manchester 12, London SSE Arena Wembley 14, O2 Academy Birmingham 15. Support: Children Of Bodom, Sylosis.

MOTIONLESS IN WHITE
Belfast Mandela Hall November 23, Dublin Academy 24, Manchester Club Academy 26, Leeds University Union 27, Glasgow Garage 28, Nottingham Rescue Rooms 29, Birmingham Asylum December 1, Bristol Fleece 2, Southampton 1865 3, London Camden Underworld 4 and 6. Support: Chelsea Grin, New Years Day.

MÖTLEY CRÜE
Newcastle Metro Radio Arena November 2, Manchester Arena 3, Birmingham Genting Arena 4, London SSE Arena Wembley 6. Support: Alice Cooper, The One Hundred (except London).

MOTÖRHEAD
Newcastle City Hall January 23, 2016, Glasgow Clyde Auditorium 24, O2 Apollo Manchester 26, Swindon Oasis 27, London Eventim Apollo 29 – 30. Support: Saxon, Girlschool.

MUSE
Birmingham Barclaycard Arena April 2, 2016, London O2 Arena 3, Dublin 3Arena 5, Belfast SSE Arena 6, Manchester Arena 8 – 9, London O2 Arena 11 – 15, Glasgow SSE Hydro 17 – 18.

NECK DEEP / STATE CHAMPS
Birmingham Institute February 1, 2016, O2 Academy Glasgow 2, Manchester Academy 4, Cardiff Great Hall 5, London Kentish Town Forum 6. Support: Creeper, Light Years.

NOTHING MORE
Birmingham Temple December 5, Glasgow King Tut's 6, Manchester Academy III 7, London Boston Music Room 8.

PAPA ROACH / FIVE FINGER DEATH PUNCH
London SSE Arena Wembley November 28. Support: Devil You Know, As Lions.

PARKWAY DRIVE
London O2 Academy Brixton February 12, 2016, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15. Support: Bury Tomorrow, Thy Art Is Murder.

THE PRODIGY
Nottingham Capital FM Arena November 24, Newcastle Upon Tyne Metro Radio Arena 26, Manchester Central 27, Sheffield Motorpoint Arena 28, Dublin 3Arena 30, Belfast Odyssey Arena December 1, Birmingham Bardaycard Arena 3, London SSE Arena Wembley 4 – 5. Support: Public Enemy.

QUEEN KWONG
London Camden Barfly December 11, Bristol Louisiana 12, York Duchess 15, Glasgow Stereo 16, Manchester Sound Control 17, Southampton Joiners 18, Brighton Green Door Store 19.

ROLO TOMASSI
Brighton Green Door Store November 6, Plymouth Tiki Bar 7, Bristol Louisiana 8, Manchester Soup Kitchen 9, Glasgow Stereo 10, Nottingham Bodega 11, Norwich Owl Sanctuary 12, London Oslo 13. Support: Employed To Serve, John Coffey.

SKINDRED
O2 Guildhall Southampton November 4, Norwich UEA 5, Nottingham Rock City 6, Manchester Academy 7, O2 Academy Glasgow 10, Leeds Stylus 11, O2 Academy Bristol 12, Birmingham Institute 13, London O2 Academy Brixton 14. Support: Crossfaith, (hed)p.e., Yashin.

SKUNK ANANSIE
Manchester Albert Hall February 4, 2016, London Forum 5.

SLAVES
London O2 Academy Brixton December 17, Tunbridge Wells Assembly Rooms 18.

SLAYER
Newport Centre November 21, Plymouth Pavilions 22, O2 Apollo Manchester 24, O2 Academy Glasgow 25, O2 Academy Birmingham 27, O2 Academy Leeds 28, London O2 Academy Brixton 30. Support: Anthrax, Kvelertak.

SLEEPING WITH SIRENS
O2 Academy Bristol February 29, 2016, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6. Support: This Wild Life, Beach Weather.

SLIPKNOT
Cardiff Arena February 8, 2016, London Alexandra Palace 9, London Alexandra Palace 10, Birmingham Genting Arena 12, Leeds First Direct Arena 13.

THE STORY SO FAR
Cardiff Y Plas December 1, Southampton 1865 2, Exeter Lemon Grove 3, London Camden KOKO 4, Norwich Epic 5, Nottingham Rescue Rooms 7, Birmingham Asylum 8, Manchester Academy II 9, Glasgow Garage 10, Newcastle Riverside 11, Leeds Stylus 12. Support: Turnstile, Drug Church.

STRAY FROM THE PATH
London Camden Underworld November 24, Bristol Exchange 25, Birmingham Asylum 26, Leeds Key Club 27, Newcastle Think Tank? 28, Glasgow G2 29, Manchester Sound Control 30, Nottingham Bodega December 1, Southampton Joiners 2.

THEORY OF A DEADMAN
Newcastle University February 27, O2 ABC Glasgow 28, Leeds Beckett SU 29, London O2 Shepherd's Bush Empire March 2, Cardiff Y Plas Students Union 3, O2 Academy2 Birmingham 4, Manchester Ritz 5, Norwich Waterfront 6.

THERAPY?
London Camden Electric Ballroom December 19. Support: Black Spiders.

THUNDER
Nottingham Royal Concert Hall February 15, Bristol Colston Hall 16, Glasgow SECC Clyde Auditorium 18, Sheffield Arena 19, London SSE Arena Wembley 20. Support: Terrorvision, King King.

TREMONTI
Birmingham Institute December 11, Edinburgh Liquid Rooms 12, Manchester Ritz 13, O2 Academy Bristol 15, London Kentish Town Forum 16.

TURBOWOLF
O2 Academy2 Birmingham October 28, London O2 Academy Islington 29, Manchester Academy III 30.

TWENTY ONE PILOTS
O2 ABC Glasgow November 4, Manchester Ritz 5, London O2 Shepherd's Bush Empire 6, O2 Academy Oxford 7, Birmingham Institute 9. O2 Academy Leeds February 18, 2016, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

WE ARE THE OCEAN
Birmingham Asylum November 9, Cardiff Globe 10, Bristol Fleece 11, Norwich Waterfront Studio 12, Leeds Mine 13, Glasgow King Tut's 15, O2 Academy2 Newcastle 16, Manchester Sound Control 17, Nottingham Rescue Rooms 18, London O2 Academy Islington 20. Support: Tall Ships, Allusondrugs.

WEDNESDAY 13
London Highbury Garage October 30 31.

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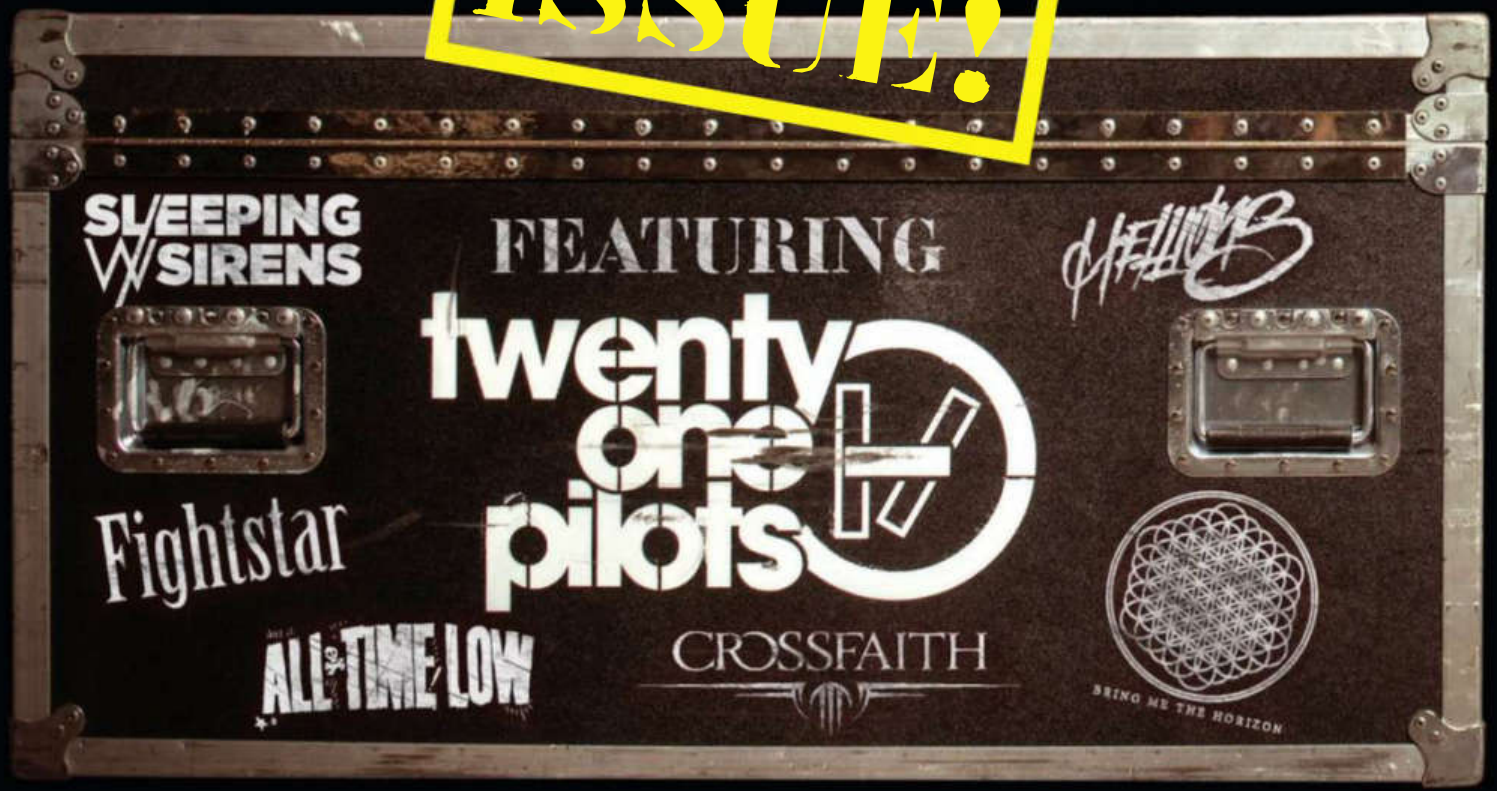
THE ON THE ROAD ISSUE!



WHAT GOES ON TOUR... GOES IN KERRANG!

EDITORIAL

WHAT SCARES YOU MOST?

EDITOR: James Muwahahahahon *(Insects. Especially ladybirds. Stealthy 'I'm really pretty… SEE MY INSIDES!' bastards)*
DEPUTY EDITOR: George Samaraner *(Samara and any variation on the whole 'ghostly girl with long black hair covering her face' look)*
ART EDITOR: Steve Screech *(Spiders can go fuck themselves up the dick hole)*
PRODUCTION EDITOR: Ryan Casper *(A phone call from the ad team on a Thursday or Friday)*
FEATURES EDITOR: The Texas Samcoare Massacre *(Snakes. Fuck snakes in their stupid fucking eyes, the fucking bastards)*
PICTURE EDITOR: Scary Borg *(Clowns)*
ASSOCIATE EDITOR (REVIEWS): Nick Rus-ghoul *(Nothing – fear is scared of me)*
NEW MUSIC EDITOR: Jennyfer J. Walking Dead *(People being sick, being sick, spiders, the dark, forks with three prongs (ugh))*
DEPUTY ART EDITOR: Matt Die-kzeul *(Prison)*
SUB EDITOR/EDITORIAL ASSISTANT: Exorcist Carter *(I have an irrational fear of jellyfish… Bleurgh)*
DESIGNER: Sophie Bland Of The Dead *(An alien invasion)*
CONTRIBUTING ED: Katie Parghsons *(The concept of flying slugs)*

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For all work experience opportunities, check out GoThinkBig.co.uk

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THE ULTIMATE

SHOCKSTAR TEST

JERRY ONLY

MISFITS

MISSING THE ROCKSTAR TEST THIS WEEK? FEAR NOT, 'CAUSE THE FRONTMAN OF ROCK'S CREEPIEST BAND IS HERE FOR A ONE-OFF SHOCKSTAR TEST SPECIAL…

ON SHOCK'N'ROLL...

WHAT'S THE BEST HALLOWE'EN PARTY YOU'VE EVER THROWN?

"Hands down it was playing with GWAR and Joey Ramone at Roseland [Ballroom] in New York City in, probably, 1999. It was the most full-on Hallowe'en you've ever seen, and I quite happily ended up with GWAR's blood – sorry, GWAR's *fake* blood – all over me! I'm always up for giving them a hand for pumping blood out into the crowd, which never gets old! If you arrive dressed as a ghost, you're going home pink!"

HAVE YOU EVER MESSED AROUND WITH A OUIJA BOARD?

"When I was a kid there was a couple of times I was around people screwing around with one, and it freaked me out, man, because that thing really does float around! I have actually encountered ghosts, too. I was in New Orleans with my ex-wife, and we stayed at this hotel that's built on the original cemetery from when the city was settled. For the four days we stayed there I was run around by them!"

HAVE YOU EVER GONE TRICK-OR-TREATING IN YOUR STAGE CLOTHES?

"Oh yeah, I've done that a couple of times, but because I was going to do a show later. I once had to pick my daughter up from school when we had a local show, and she pleaded with me not to come in my make-up, but I had no choice! I meet a lot of people who are *me* for Hallowe'en, so we're working to make a mask – so, there might be a *lot* of me next year!"

Make sure you give yourself extra sweets when you knock on your door

ON HALLOWE'EN TRIVIA...

WHO WROTE THE MUSICAL SCORE FOR THE NIGHTMARE BEFORE CHRISTMAS?

"That's Danny Elfman. I'm a big fan of what he does, and I just saw a new movie with one of his scores!"

Correct! Although elf men aren't in the spirit of Hallowe'en, so let's move on swiftly

WHO DIRECTED THE ORIGINAL HALLOWEEN MOVIE?

"That'd be John Carpenter! If you look at the Walk Among Us album, there's a picture of me with Jamie Lee Curtis in Tower Records, because I knew I recognised her from *somewhere* and had to get a picture."

Yep, we run into Jamie Lee Curtis in Fopp all the time…

NAME ONE OF THE TWO ROCK LEGENDS APPEARING IN THE 1986 HORROR MOVIE TRICK OR TREAT?

"Debbie Harry? [K! informs him it's Ozzy Osbourne and Gene Simmons]. Okay, I like my pick better!"

Er, Jerry, that's not how this Shockstar Test lark works. No points for you

HYPOTHETICAL HALLOWE'EN...

WOULD YOU RATHER BE PURSUED BY ASTRO ZOMBIES, A HELLHOUND OR A CRIMSON GHOST?

"I think I'd go for astro zombies. I mean, there's always a chance you might encounter a nice female… I like to think I have some kind of intergalactic charm I could work on her. Anyway, there's no point me trying to run away anyway, I was slow even when I was back in high school, so now I stand and fight. I don't waste energy trying to flee!"

YOU WAKE UP TO FIND YOURSELF LIVING THE NIGHT OF THE LIVING DEAD – DO YOU SURVIVE UNTIL THE MORNING?

"No. I'm pretty much screwed on that one. Whenever I go paintballing with friends, I'm *always* the first to die. But, then again, everyone else is wearing camouflage while I'm always in black and red, so maybe that has something to do with it… And come on, *obviously* those are the colours I should be wearing for the zombie apocalypse, so they'll be all over me."

IF YOU BECAME A ZOMBIE, DO YOU THINK YOU'D HAVE AN ETHICAL ISSUE WITH EATING BRAINS?

"No. I say that, but we did a video back in '83 for the song Braineaters and we bought a bunch of brains from the butcher. By the 10th take they had become like soup, and [ex-guitarist] Doyle mashed his face in them – and puked all over the place. So, though I'd have no ethical problem, I don't think I'd enjoy it!"

One brain, lettuce and tomato sandwich coming up…

SPIRITUAL HEADSCARER...

IF YOU SPOKE OF THE DEVIL AND HE APPEARED, WOULD YOU SHAKE HIS HAND OR RUN LIKE HELL?

"Well, I think we've already established that me running is never going to work out particularly well, but I'd give it a go and run anyway! Still, I like to think everybody could be a Misfits fan, so maybe it'll work out!"

We have seen Lucifer wearing a Misfits shirt down the pub

"I HAVE ACTUALLY ENCOUNTERED GHOSTS!"

JERRY ONLY

THE VERDICT

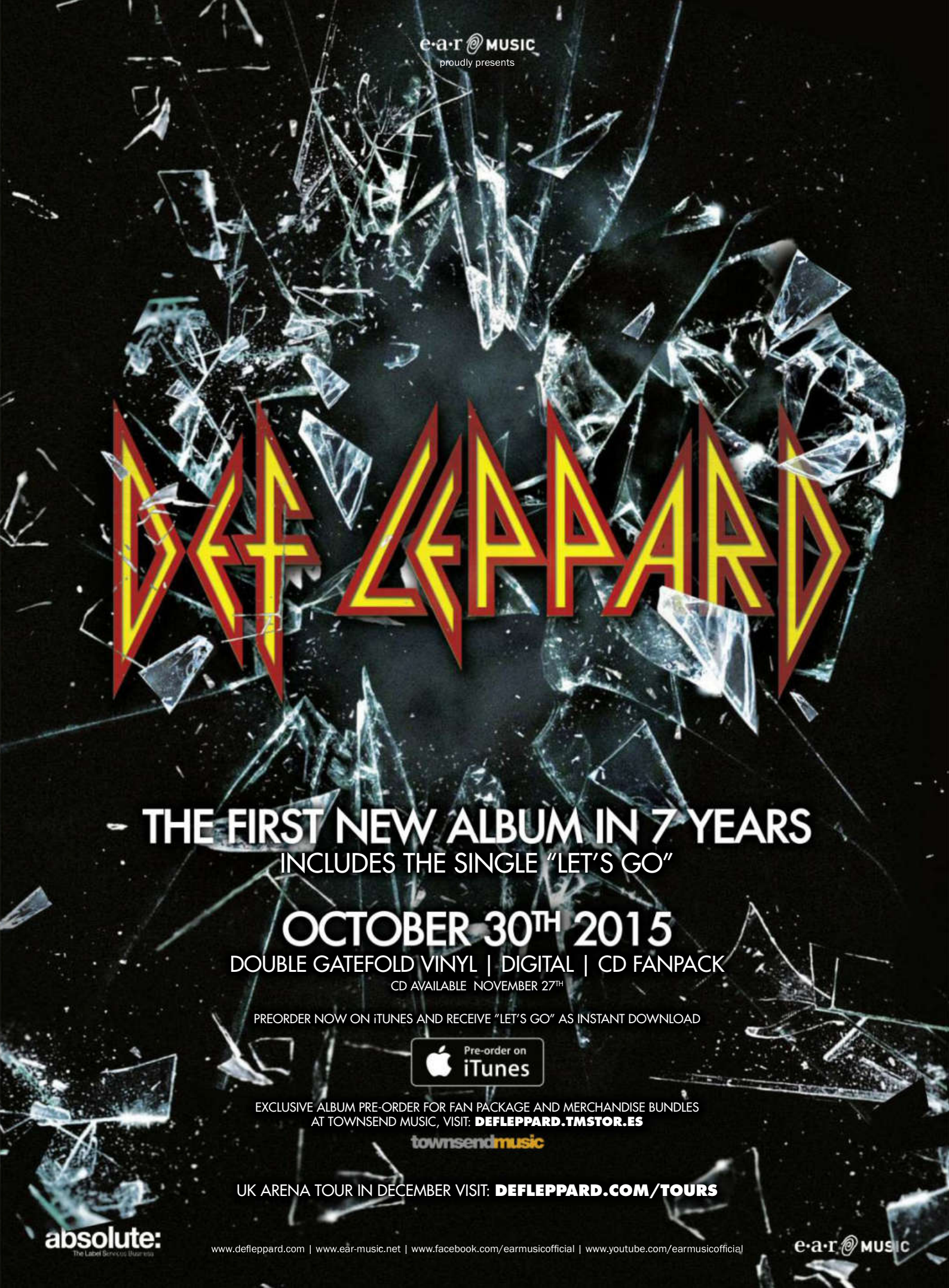
EVEN PUMPKINS AREN'T AS HALLOWE'EN AS JERRY ONLY. SUCKS TO BE YOU, PUMPKINS!

SCORE 666%

THE LEADERBOARD

1	**JERRY ONLY** *MISFITS*	666%
2	**LEMMY** *MOTÖRHEAD*	99%
2	**OZZY OSBOURNE** *BLACK SABBATH*	99%
2	**ROB HALFORD** *JUDAS PRIEST*	99%
5	**ICE-T** *BODY COUNT*	97%
6	**MATT SORUM**	97%
7	**GENE SIMMONS** *KISS*	96%
8	**ALICE COOPER**	95%
9	**SHIFTY SHELLSHOCK** *CRAZY TOWN*	95%
10	**SATCHEL** *STEEL PANTHER*	92%
71	**CHARLIE SIMPSON** *FIGHTSTAR*	65%
72	**BOB MOULD** *HÜSKER DÜ/SUGAR*	64%
73	**AUSTIN CARLILE** *OF MICE & MEN*	61%

WORDS: DAN SLESSOR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